

Magazine of Art Essay Awards

THREE PRIZES: EACH \$150

SIX HONORABLE MENTIONS

In order to stimulate writing in interpretation of the visual arts, the MAGAZINE OF ART is offering the following awards for essays by writers 35 years of age or under:

SUBJECTS: American Art: American painting or sculpture of the past fifty years. Discussions of broad movements or tendencies or of the work of a single artist or group.

The Baroque and Rococo: Any aspect of the painting, sculpture or architecture of the late sixteenth, the seventeenth or eighteenth centuries. Analyses of style, discussions of the work of groups or individuals.

Design of Useful Objects: Any facet of the designing of objects for use in everyday living.

LENGTH: 2,000 to 3,000 words; must be accompanied by photographs adequate for illustration.

JUDGES: American Art:

John I. H. Baur, Curator of Painting, Brooklyn Museum

S. Lane Faison, Jr., Chairman, Department of Fine Arts, Williams College

Dorothy Miller, Curator of Museum Collections, Museum of Modern Art

Baroque and Rococo:

H. W. Janson, Chairman, Department of Fine Arts, Washington Square College,
New York University

Wolfgang Stechow, Chairman, Department of Fine Arts, Oberlin College

Katharine B. Neilson, Acting Director of Education, Museum of Art, Rhode Island
School of Design

Design of Useful Objects:

Daniel S. Defenbacher, Director, Walker Art Center

Edgar Kaufmann, Jr., Research Associate and Consultant on Industrial Design,
Museum of Modern Art

Emily Hall Tremain, Director of Design, The Miller Company, Meriden, Conn.

AWARDS: A first prize of \$150 in each of the three fields listed and publication in the **Magazine of Art**.

Two honorable mentions in each of the three fields listed and publication in the **Magazine of Art** at its usual rates.

The **Magazine of Art** reserves the right to publish at its usual rates any additional manuscripts submitted or to withhold awards at the discretion of the judges.

CLOSING DATE: All manuscripts must be received at the offices of the **Magazine of Art**, 22 East 60th Street, New York 22, N. Y., no later than February 1, 1951. Winners will be announced in the May issue. Manuscripts will be returned if accompanied by stamped, self-addressed envelopes.

OCTOBER 1950
VOLUME 43
NUMBER 6

MAGAZINE OF ART

ROBERT GOLDWATER, EDITOR

CONTENTS

Managing Editor:
Helen M. Franc

Design:
Harry Ford

Calendar:
Toni LoCurto

Advertising:
Dorothy B. Gilbert

Editorial Board:
Lloyd Goodrich, *Chairman*
Philip R. Adams
Alfred H. Barr, Jr.
Jacques Barzun
John I. H. Baur
Donald J. Bear
Serge Chermayeff
Agnes Rindge Claflin
Sumner McK. Crosby
Rene d'Harnoncourt
Guy Pene duBois
Talbot Hamlin
Bartlett H. Hayes, Jr.
Henry-Russell Hitchcock
Henry R. Hope
Joseph H. Hudnut
Philip C. Johnson
Edgar Kaufmann, Jr.
A. Hyatt Mayor
Millard Meiss
Hermon More
Grace L. McCann Morley
Duncan Phillips
Daniel Catton Rich
E. P. Richardson
Joseph C. Sloane
James Thrall Soby
Franklin C. Watkins
Carl Zigrosser

Published by:
The American Federation of Arts

Director:
Thomas C. Parker

National Headquarters:
1262 New Hampshire Ave., N. W.
Washington 6, D. C.

Editorial and Advertising Office:
22 East 60th Street
New York City 22

- Louis Finkelstein **Marin and DeKooning** 202
- Cleve Gray **Albert Gleizes** 207
- André Lhote **On Invention: The Transposition from Reality to Art** 211
- Erwin O. Christensen **American Design** 214
- Robert C. Smith **Portuguese Baroque Woodcarving** 218
- Talbot Hamlin **Federal Architecture in Washington: The First Fifty Years** 223

Editorial: Richmond Revisited 230

Contributors and Forthcoming 232

Letters to the Editor 233

Film Review: The Birth of a Painting 234

Book Reviews: Claude Roger-Marx, *L'Oeuvre gravé de Vuillard*; Jacques Salomon, *Vuillard: Témoignage*; André Chastel, *Vuillard*; Claude Roger-Marx, *Vuillard et son Temps*; Claude Roger-Marx, *Vuillard*, reviewed by John Rewald; Alma S. Wittlin, *The Museum: Its History and its Tasks in Education*, reviewed by Francis Henry Taylor; Harold E. Wethey, *Colonial Architecture and Sculpture in Peru*, reviewed by Alfred Neumeier 234

Latest Books Received 237

October Exhibition Calendar 238

Where to Show *Inside Back Cover*

The MAGAZINE OF ART is mailed to all chapters and members of The American Federation of Arts, a part of each annual membership fee being credited as a subscription. Entered as second-class matter Oct. 4, 1921, at the Post Office at Washington, D. C., under the act of March 3, 1879. Subscriptions: United States and possessions, \$6 per year; Canada, \$6.50; Foreign, \$7; single copies 75 cents. Published monthly, October through May. Title Trade Mark Registered in the U. S. Patent Office. Copyright 1950 by The American Federation of Arts. All rights reserved. All Mss. should be sent to the Editor. Unsolicited Mss. should be accompanied by photographs; no responsibility is assumed for their return.

MAGAZINE OF ART is indexed in Art Index and Readers' Guide to Periodical Literature.



LOUIS FINKELSTEIN

Marin and DeKooning

Above: John Marin,
Tunk Mountains, Me.,
1946, oil, 25 x 30",
courtesy Downtown Gallery.

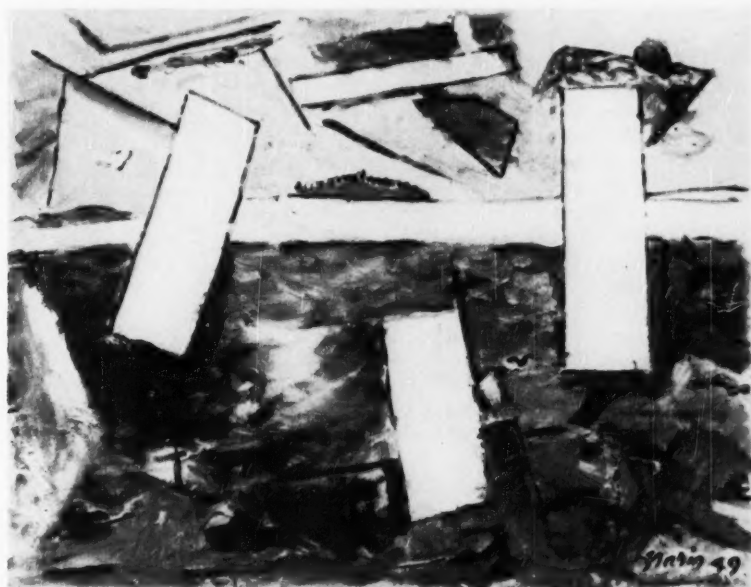
• Right: Willem DeKooning,
Excavation,
1950, oil, 79 x 100",
photograph Rudolph Burckhardt.



THOUGH their authors are a generation apart, and unlike in purpose, mood or personality, the recent works of Willem DeKooning and the late oils of John Marin have a kinship which may serve to point out a dominant feature of American art. Marin's work springs originally from the transplanting of Cézanne's energetic monumentality to New England landscape, while that of DeKooning is the younger man's revolt against the hegemony of Picasso and the School of Paris—not in the way of a narrow provincialism, but in terms of new needs and meanings for the modern vision.

there is in each one a certain pertinent completion that admits of no extension. What follows, follows—but then that must be something else again. In spite of many influences, it should be noted that each in the end leans less on others than do many of their contemporaries. What is borrowed is remade in the image demanded by the borrower. It is not that either has made a particular issue of being individual, but rather that he has found himself so. Their individuality and their stature are both probably due to their insight into the nature of American culture: that it is

John Marin,
The Fog Lifts,
1949, oil, 22 x 28",
courtesy Downtown Gallery.



To place the two together is to see what cannot be seen in one, a relation to a common development. Any individual considered singly against a generalized background reveals only his individuality. To consider these two together focuses our attention on a tendency peculiar and perhaps vital to our culture.

The comparison of two artists is usually undertaken in order to trace an influence or show that the work of the earlier provides the groundwork for the later. There is no such purpose here: Marin has undoubtedly been a pioneer and a leader for other artists; so also may be DeKooning. It is unfortunate that works of art are sometimes judged and valued for what they might lead to in some calculation of expected progress, rather than for what they actually are. Such a purely relativistic approach, considering all works to be a transition or the condition of some other process, has the evil of denying to any work innate value. Both men have indeed found sources of inspiration in the work of others. We cannot contemplate any artist of worth as being unconditioned. Nor can what proceeds from their work thereby diminish it, as, looking back on the past, we see the brilliance of a pupil dimming the luster of his master. For

inherited from Europe but must work in a different way. Connecting them is like finding two sturdy trees in a forest, each with a blaze upon it, marking out, not in time—for art knows no time—but in spirit, the road we are traveling.

In considering the similarities between Marin and DeKooning, it should be pointed out that certain terms only of the artists' works are under consideration, and then only with certain qualifications. To begin with, there is a distinction of some consequence between Marin's watercolors and his later oils. Although he is probably better known for the former, we are concerned here with the later works and their difference from the earlier ones.

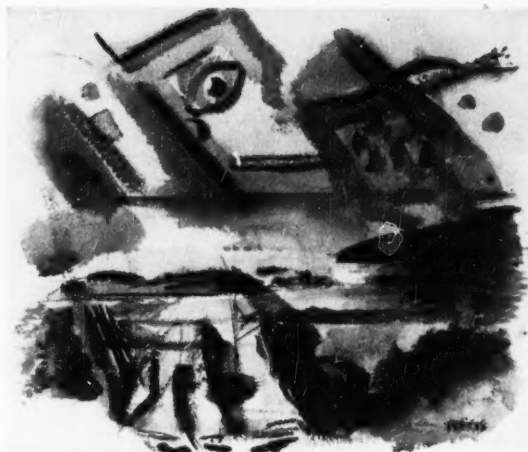
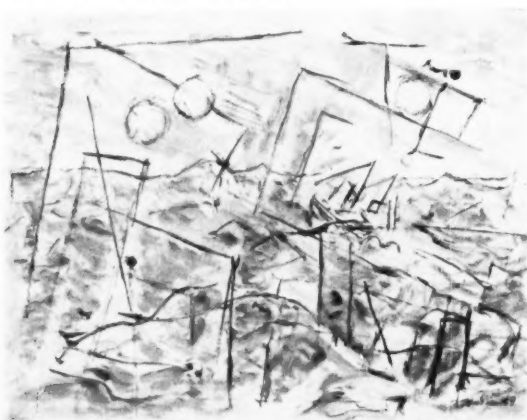
His earlier works were done with the idea of *composing* nature, of constructing equivalents for natural situations. To this end we find enclosure forms, arbitrary verticals introduced into a seascape of dominant horizontals, the intrusion of geometric shapes, the use of buoys, rocks, clouds, boats, etc. for their geometricity and the reduction of many of these to flat, brightly colored, mensurable areas. All these elements give the effect of imposing an order upon nature, and the wilfulness of the imposition is often the source of the picture's strength. This composing factor is

no doubt at work in the later oils also, but the process of construction has become so refined and the man's eye so sensitized that another and antithetical quality emerges.

In his oils Marin has, in a sense, forsaken his previous compositional preconceptions for a closer rapport with the reality of a situation. To many, the resulting looseness of expression seems more diffuse and less controlled than in the earlier work. Certainly there is less of the obviously dramatic. But to expect the same intent as in the watercolors may be a mistake; for here, as in the later works of Rembrandt and Beethoven, there is a subtlety and depth into which we must enter in order to recast our notions of the man. Here Marin has opened up the picture, captured rather than composed that form which is in the flux of matter and light. Arrangement is no longer dictated by idea, limited by its obstinate propensity for abstraction from reality, but rather by an acute perception into the complete and continuous actuality—what William James called "the stubborn irreducible facts." This is no abstract art, reflecting a fragment of experience, made into a formula and compressed into a ready stylistic frame of reference. The laws of the picture are laws that permeate existence; we become aware of them only gradually after long observation, but they obtain all the more strongly because they are part of both the perceived and the perceiver. It is nothing more nor less than an uncommonly true sense of reality that marks the genuinely creative individual in any field—the statesman, the scientist, the prophet as well as the artist. For the sake of this face-to-face-with-the-world quality Marin has stripped his canvases of many of his previous, more easily seen devices.

This, in a sense, has been a spiritual process. For whatever there may be in existence which is spiritual obtains everywhere, if it obtains at all. To find the spirit is not to deny matter but rather to accept it, to affirm, to become imbedded in materiality. Marin's receptiveness throughout a long and rich development, his lack of artifice, preconception or perhaps even of a desire for self-preservation, his obedience and integrity to nature, have produced not merely sensitive impressions but spiritual statements, linking the mind of modern man with universal rhythms.

John Marin, *Movement in Red and Gray, No. 1*, 1949, oil, 22 x 28", courtesy Downtown Gallery.



John Marin, *Island, Sun and Ship*, 1923, watercolor, 16 1/2 x 20", private collection, Hartford, Conn., courtesy Downtown Gallery.

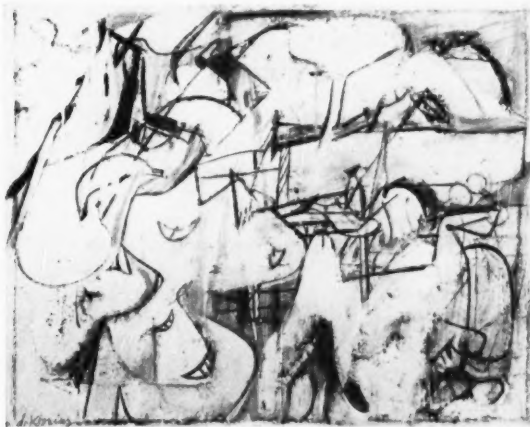
Our consideration of DeKooning's work concerns the modern conception of the integrity of the picture plane. There exists a proposition, rather widely current—particularly among abstract artists—to the effect that inasmuch as the actual canvas of a painting is two-dimensional, the only valid and referable structure to be developed upon it should likewise be flat, bearing no reference to the effect of spatial penetration that accompanies a representational approach. The painting, instead of being a window into a room, is regarded simply as a wall with markings on it.

We can recognize the validity of this idea in the extent to which it has prevailed—with perhaps some modifications—in many modern works, giving them undeniable force and discipline. There has also been a tendency, even when this has not been the artist's intent, to view many more or less abstract paintings as pattern only. Primarily on account of its exclusiveness, however, this view tends to vitiate many of the possibilities that painting may offer. If, merely by the assumption of an attitude upon the part of an observer, a work may be given, or rather denied, certain attributes, we can well say the reverse: that is, if we see space in a picture, it is there. A compromise of some sort might be proposed, which would represent the concern of the modern painter with the limitations of his medium and at the same time would allow the painting to become the vehicle of a rich variety of experience: thus, while we are always aware of the picture plane, we are aware also of the recessions and spatial movements synthesized from and related to it, and the two elements, constructed and imaged space and actual flatness, can be appreciated simultaneously.

Certainly this gives us a truer account of the process whereby the picture is seen, that is, a process within certain conventions of vision which antecedently condition the creation of a picture, and after its completion force it to conform to given expectations of value. By and large, our way of looking at paintings to see what the paint signifies has not altered materially since the renaissance. We are now, however, free to construct our images on a much broader base of understanding.

DeKooning's pictures are spatial, first because space can be seen in them, and secondly because space is a fundamental part of his statement. The character of the recessions and projections not only produces a richness in itself but lends particular qualification and expansion of meaning to other picture elements. The value of the positive aspect of one line, shape or area as against another is not indeterminate but derives from the complete integration of a three-dimensional function. DeKooning can hardly be called a representational painter in the ordinary sense of the word; nevertheless, the intensity of his spatial construction creates a rich and real imagery. Or perhaps it is the other way around: it is the totality of his imagery which drives home the sense of spatial completion.

Instead of painting objects, he paints situations. The integrity of these situations is realized by altering or destroying the identity of each object for the sake of identifying the process whereby it contributes to the whole. In every event a certain uniqueness imposes itself upon all its parts, so that each component qualifies every other component in just that certain respect which produces the particular unity. If in a limited space—say a room—some relationship is altered, for example by moving a chair out a little from a wall, then the chair, the wall, everything else in the room, the entire character of the situation is in some way altered. In perceiving any object we never see what it actu-



Willem DeKooning, *The Mailbox*, 1948, oil, 23 3/4 x 29 7/8", collection Nelson A. Rockefeller, New York, courtesy Museum of Modern Art.

ally is, but only what it lends of itself to a given context. It is as if DeKooning were painting the context, the fabric of meaningful relationships, tearing apart or scrambling together, if necessary, the commonly held integrity of the object. What binds his pictures together is a sense of gesture, of dramatic purpose animating all the picture elements—the actualizing, so to speak, of the pathetic fallacy of romantic poetry. A given movement of a figure derives its meaning from the manner in which it creates its peculiar space and conforms to the conditions imposed by that space. Gesture is produced not by the figure in isolation, but rather through the assimilation by the entire picture of its content. For every action there is a response which so

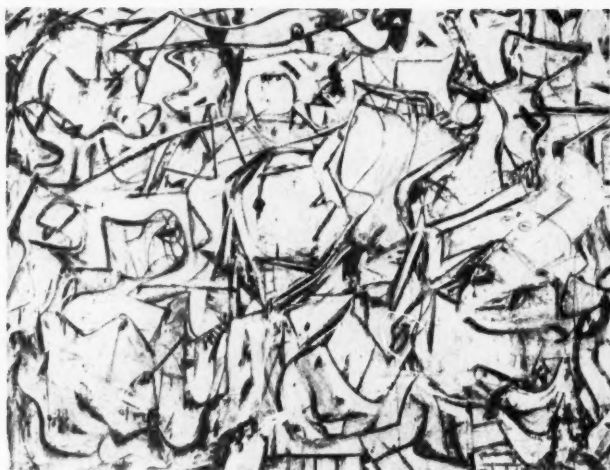
qualifies and determines the original action as to be inseparable from it. The gesture of one figure or object is thrown back by another figure, another object, a bounding space, a distant space or the like, so that each action is given its true value and exposition. Not only the content of the picture, but the observer as well is invited to participate in the drama. To this end, planes, straight lines, continuous volumes, all the unconditioned superficialities of ordinary experience are forced out of their "normal" aspects, joining into the life of the picture—a life which has come into being by the forcing of will upon matter, which has become the demonstration of an explicit animism, of an organic vitality pervading all existence.

To say that DeKooning's space is uncoded is merely to stress a negative aspect and to deny a source of motivation. There may in fact be a codification to his pictures, which, because it derives so concretely from the continuity of matter and the direct experience of it, lies beyond our capacities for abstract conceptualization or our present frames of reference.

The foregoing exposition of the work of these two artists has attempted to indicate points of similarity between them. From this it may be possible to discern that they are part of a development of particular cultural significance. Both men acknowledge a considerable debt to the impressionists, not necessarily in the use of broken color, plain-air painting or everyday subject matter, but rather in their violent overthrow of the classical idea of composition. This nineteenth-century revolt against the dead hand of outworn authority was manifested not only in art but in religion, government, philosophy, science and other fields. That in physics or the other sciences we can no longer do with the common order of ideas of a hundred years or so ago, is no longer controversial. But in art we still retain a certain extent of allegiance to an authoritarian sense of orderliness, exemplified by the imposition of an ideal, conceptual structure upon our experience of the natural world. All legalistic ideas of picture-making: laws of balance, contrast, focus, rectilinear division, maintenance of certain proportions, compartmented color, and all that smacks of a predetermined means of control, of artifices between ourselves and actuality, expose our reliance on previous authority and are, indeed, its surrogates.

With impressionism, the idea of a constructed composition was abandoned. The whole picture surface, irrespective of scheme or subject, became the field of natural vitality. Many artists, such as Cézanne, Picasso and Mondrian, have impressed back upon this new situation elements of the ideal, have indeed given this sort of idealism new and cogent significances. But a certain irrevocable step has been taken. It has become possible for the artist to make a choice: either to declare for a stable precedent, guiding and intervening in his experience, or to set out like a primitive upon the conquest of a sea of new facts for wherever they may toss him. The abandonment of authority does not signify either anarchy or simply realism, but rather a belief in a structure of reality too rich and too complex to be knowable by any preconceptions—a structure of which we, being a part, can know only a part, but that in knowing we are a part, we know more truly.

It is this vigorous pursuit of truth that draws Marin and DeKooning together. We cannot trace in their works



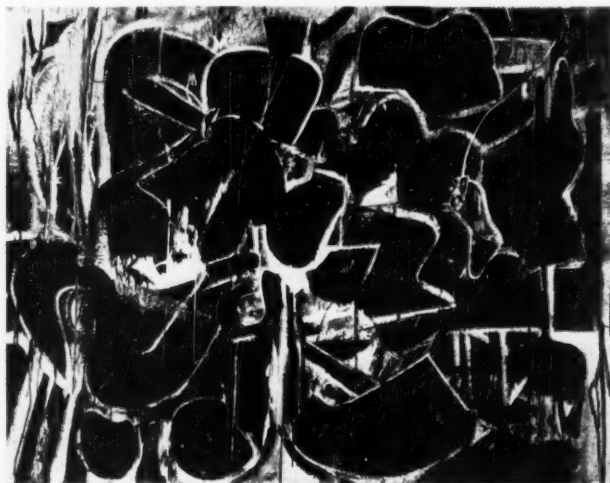
Willem DeKooning, *The Attic*, 1949, 62 x 81",
photograph Rudolph Burckhardt.

how or why a given effect or significance is produced, nor can we learn from them any laws regarding their achievement of intense reality. This has come about simply because they have been concerned with it and have been alive enough, and artistic enough, to find it. And it is the lack of formulation, or rather the refusal to rely on formulation lest that reality for which the form exists escape them, that distinguishes their work.

There is something distinctly American in this insistence upon art as organic synthesis, in the rejection of all discipline save that of the experience itself. The New World has always meant expanding horizons, fullness and freedom of opportunity and the throwing off of old conventions. Marin and DeKooning have grown from the European tradition into something else, perhaps possible only in a certain atmosphere of energetic optimism. Their art is functional in the sense of being formed by its own purposes, in the sense that our architecture is functional, or the sailing ships of the nineteenth century. Functionalism and a robust individualism run deep in our artistic tradition. We find it

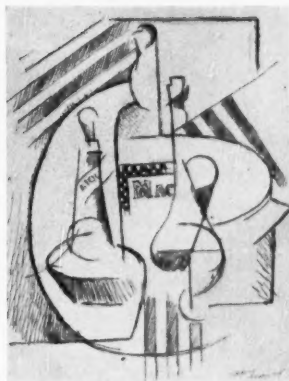
in the philosophy and theory of art of Emerson, the life and writings of Thoreau, in Whitman's affirmation of man as the measure and base of society, in Melville's passionate concern for the individual soul and in Ryder's deep feeling for the stirring of uncontrollable nature. The positive humanism of our development, recognizable in our past and being carried forward by these men, lies at the very core of belief in and feeling for democracy. It is only for the sake of such free and lofty adventure that democratic action becomes possible or worthwhile, so that not only the art, but the spirit which brought it about, as well as that which it inspires, are to be considered cherished possessions.

The differences between the art of the two men, which are many, are differences of their personalities: the one a man of nature, withdrawn, reflective, imbued with a love of sensuous, brooding color; the other a city-dweller, filled with excited activity and a sophisticated, intellectual intricacy revealed in his twisting, writhing line. And these very differences reveal the breadth of endeavor and variety of statement which such a free attitude affords.



Willem DeKooning, *Painting*, 1948, oil, 42 5/8 x 56 1/8",
Museum of Modern Art.

CLEVE GRAY



ALBERT GLEIZES

*Theory is superior to practice, just as
intellect is to flesh. BOETHIUS*

*But, madame, to be a painter it's not
necessary to be an idiot. GLEIZES*

THE cubist painters are slowly leaving us; surely we would do well, while they are yet with us, to render homage to those among them whom we have so long neglected. For many of them have been not only craftsmen but also thinkers. Herein, perhaps, is some of the reason for their neglect; this age of science suspects the thinking artist. But it may be that we are now slowly reawakening to the essential importance of the cubist revolution: the importance of what Villon might call "control," Duchamp "decomposition," Lhote "motive" and Gleizes "rhythm"—all of which would mean, fundamentally, the dominance of an embracing conception in a work of art.

If it is readily apparent that the reproduction of the illusion of reality is not conception, it is undoubtedly less obvious that for an artist dealing in terms of vision the wilful ignoring of reality—a deliberate refusal to recognize the visual world—is not conception either. For concept means comprehension of the complete human being in his relation to the universe; it does not refer to personal conceits and points of view. Unless the creations of individual personality can be apprehended as universal spiritual conceptions, they have no greater meaning than do any vagaries of individual revolution. In other words, caprice is not concept; and the individual spirit, our greatest heritage, can destroy itself by overweening pride just as surely as by defenseless humility.

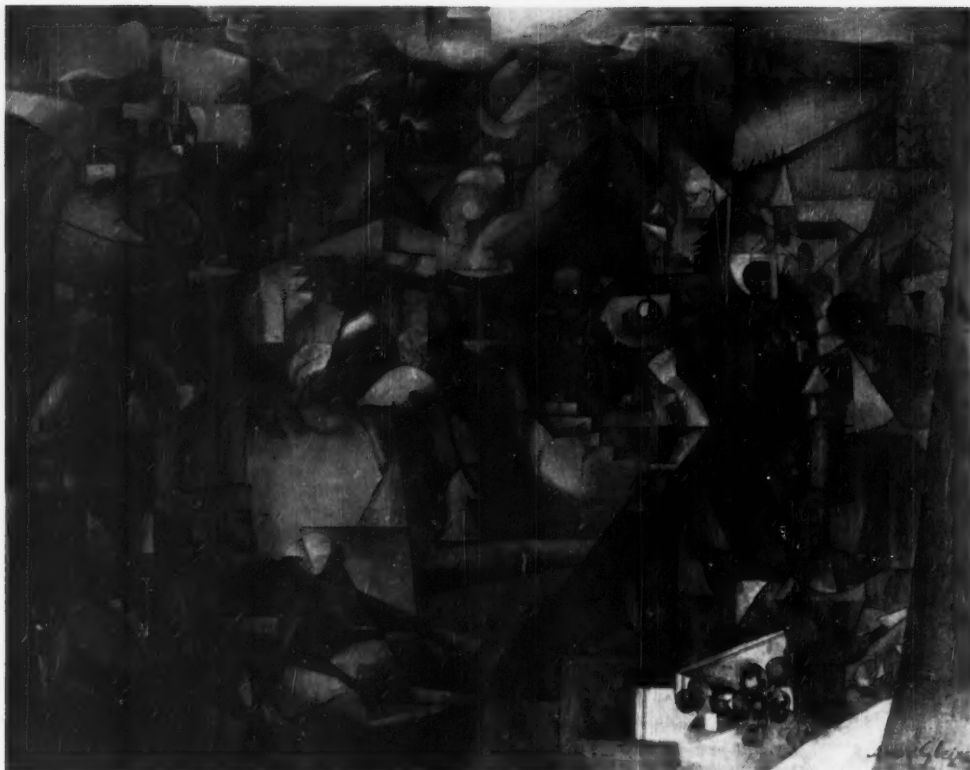
Cubism as a movement rediscovered the visual terms for an embracing artistic conception. This took place, to be sure, at a time when vision required liberation from subservience to the illusion of reality, and contemporary art has rather the opposite necessity. Yet this does not alter the fundamental fact that cubism rediscovered the truth that concept must dominate any work of art worth considering. As Gleizes explains in *Painting and Descriptive Perspective*, it is what Cézanne struggled for so desperately when the "plastic act, which realizes something, fought against the painted word, which tells something." This struggle was resolved finally, if only temporarily, by the cubists almost forty years ago—as it had been by the medieval Christian



Mme. H. M. Barzun, 1911, oil, 39 x 28 1/2", collection Jacques Barzun, New York. Left, above: *Still-Life with Flasks*, 1916, pen and ink, 11 x 9", Salomon R. Guggenheim Foundation, New York.

artist in the West, and as it has always been by the Chinese artist in the East. The first canon of Chinese art, spirit's resonance and life's movement, precludes a search for the illusion of the real or its denial. "Control," "decomposition," "motive" and "rhythm" are words to explain a vision which distinguishes the essentially true from the seemingly real—the vision of cubism.

The career of Albert Gleizes is notable for the steadfast and determined direction of his pursuit of this vision. Once he sensed a purpose, his spiritual development and his creative art moved along a rectilinear course—one some-



Treading Out the Harvest, 1912, oil, 108 x 138", Solomon R. Guggenheim Foundation, New York.

times ahead of the other, but both inextricably joined and inflexible, attaining at the climax of his life the equilibrium of a realized personal conception. Moreover, Gleizes has recounted the development of his beliefs in an extensive body of writings. If he is matched in this achievement, it may only be by André Lhote, though Gleizes's emphasis has been increasingly upon the spirit, while Lhote has kept to painters' terms. In a period when the artist who writes theory may be anathematized, as Gleizes has said, with the label "theoretician," Gleizes and Lhote have been admirably courageous. We need not agree with their words nor find their paintings beautiful to realize the certainty of direction, penetrating force and subtle clarity of their achievement.

The recent retrospective exhibition of Albert Gleizes's paintings at the Passadoit Gallery showed the steady growth of the artist's style. The rather crude, pre-cubist *Adam and Eve* of 1910 gave way in the same year to *The Tree*, similar to the better-known and slightly earlier Provençal and Spanish landscapes of Braque and Picasso. As the logic of cubism developed within the close-knit group of artists, the large canvas called *Woman in the Kitchen* and the smaller *Woman with Phlox*, both of 1911, showed the advance. A year later Gleizes and Metzinger wrote *Of Cubism*, the first book about the movement, in order, as Gleizes has explained, to answer the "why's and wherefore's assailing them from all sides." Here were set down the thoughts that were common to the group but not yet understood outside it.

On Brooklyn Bridge, 1917, oil, 67 x 50½", Solomon R. Guggenheim Foundation, New York.





Murals for amphitheatre of the School of Pharmacy, Paris, 1924, courtesy Passadot Gallery.

By 1915 the brown and gray tonalities of early cubism yielded to a new interest in color. For Gleizes, this came through his association with Delaunay and the orphists, and a study of the chromatic circle. The pictures of these years are exceptionally harmonious in color and texture, as well as beautifully constructed. Although Gleizes had come to New York in 1915, his work remained closely allied to that of the Parisian painters. His painting was drier than that of Delaunay or Villon, but less rigidly controlled than that of Gris; it had not yet, however, distinguished itself as it was later to do by introducing religious themes.

By the end of the first World War, Gleizes, to whom religion had previously been anathema, achieved the basis for a personal spiritual enlightenment. (Let us all take heart; he rediscovered the existence of God in Pelham, N. Y.!) From this time on, in increasing degree, what had begun as a search for spiritual illumination became a concern with spiritual content, culminating in his contemporary work in an almost exclusive preoccupation with conventional Catholic dogma. But when, after the war, he returned to France, his newly found beliefs must have left him temporarily foundering for their expression in paint. Certainly at this period in his life his struggle to express his religious conviction led him temporarily to non-objective painting. "The arts," he wrote in 1921 in *The Life of Arts and Letters*, "are tending towards peaceful contemplation and meditation which enforce immobility and silence."

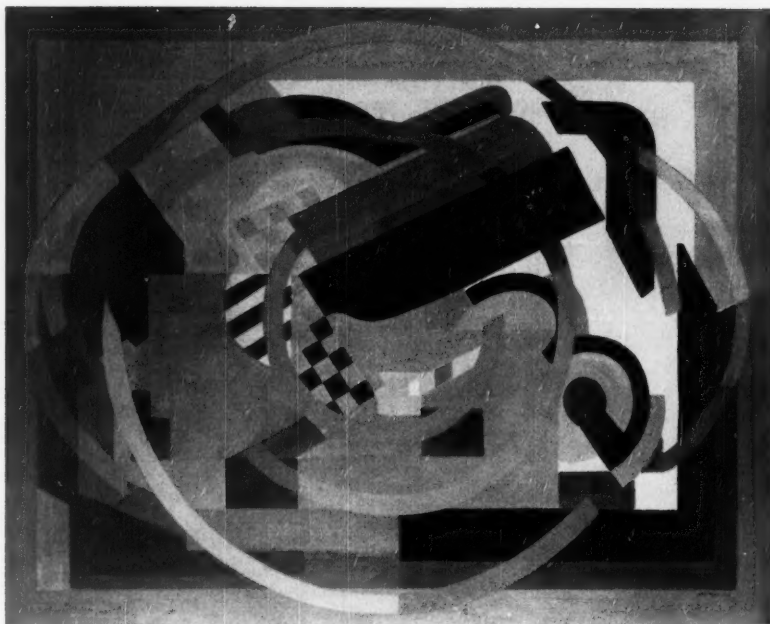
With the two versions, blue and green, of *Imaginary Still-Life* (both painted in 1924), a mastery of color reappeared which was to remain and grow. Gray, in the artist's words, "intensity of black and white, giving reso-

nance" to all other colors, found a key place in his palette; simultaneously his textural surface became ascetic and mat.

For Gleizes, the postwar 'twenties began an extensive period of mural painting. It was no mere coincidence that two years after decorating the School of Pharmacy in Paris (1924), he was engaged in decorating the Church of Blanche de S., for here on the wall Gleizes was able to synthesize his spiritual and esthetic development. Today he says of easel painting, "One must attain the goal of fresco, but there aren't enough walls." The marvels of fresco are to Gleizes the refusal to be ruled by renaissance spatial concepts, which destroy the essential two-dimensional character of the wall, precluding rhythmic movement over its surface, and the beauty of an austere palette. And these are the characteristics of his developed style. *Yellow Light* and *Crucifixion* are typical of his evolved and highly personal vision. An underlying and ideographic rhythm in painting led him directly to the Catholic Church. "The expression of a mystic" would describe these easel-murals; calligraphic rhythm, austerity and cadenced color are his visual means to convey a content of cerebral clarity inspired by an intuitive spirituality. Cubism rediscovered the spiritual and esthetic certainty of the past.

Gleizes has made clear in his writings how he relates cubism to a universal, spiritual conception. And there is a fascinating cogency in his argument; what matter if it be original to others, when to himself it was the creation of his own search? Speaking of the middle ages, he writes: "For many centuries civilization expanded under the control of a spiritual state dominated by *rhythm*, followed by a short period of diminution, in which the spiritual state was

Yellow Light, 1934,
oil, 30 3/4 x 42",
courtesy Passedoit Gallery.



Crucifixion, 1935, oil, 53 3/4 x 35 3/4", courtesy Passedoit Gallery.

dominated by *space*." We are all familiar with the development of the spatial concept in the renaissance, and Gleizes cites many striking analogies, such as the direct relation between the centralization of Church, State and daily life, and the central vanishing point of renaissance perspective. But his singular achievement is to make clear the antithesis between renaissance space, which is material and sensuous, and medieval rhythm, which, evolving from a comprehension of nature's actions (*ars imitatur naturam in sua operatione*) is transcendental and reflective. "The one (space) depends upon the senses, the other (rhythm) upon the intelligence." Rhythm, as differentiated from rotation, is the manifestation of the way in which nature moves.

Thus does Gleizes join his thoughts with others, among them Coomaraswamy, who wrote: "In opposition to contemporary Western theory, Christian art and Oriental art wish to imitate nature's modes of operation, not its natural sights. . . . Christian art and Oriental art, in other words, are languages; post-renaissance art is a spectacle. The aesthetic experience consists of an intellectual and emotional combination which arises from the identification of the spectator with existence."

Since Delacroix, writes Gleizes, art has been gathering its forces against spatial formulae, culminating with the cubists in a type of painting in which "relations of planes, repetitions of ordered lines, rhythmic envelopment" replaced an art of spectacle and appearance. Thus the cubists, by eliminating the tyranny of renaissance sensual perspective, made possible the resurgence of a new period of rhythm, i.e., of spirituality: "Beauty exists in rhythm, and measured, cadenced color gives it the fullness of light. . . . Rhythm is organic, *objective*, and all that is incomplete, unfulfilled, a point of view only, is *subjective* and incomprehensible."





Full-Face and Profile Portrait, 1917, Musée d'Art Moderne, Paris.

André Lhote

ON INVENTION:

The Transposition from Reality to Art

Editor's Note: The dialogue that follows was originally written by André Lhote for students in his Paris atelier. One of the originators of cubism, Lhote, unlike most of the artists associated with him in that movement, has steadily continued to follow in that direction. Acknowledged as one of the foremost teachers and theoreticians in modern art, he has incorporated his principles in a number of writings, the best known being his *Treatise on Landscape*. The dialogue *On Invention* was translated by one of Lhote's students, Mary Lou Chapman, and is published here in the belief that it will be of interest to artists and to amateurs of art in America.

Student:

I have read that it is contrary to art and dangerous for the spirit to paint directly from nature, and that it is best to find one's inspiration within oneself.

Lhote:

Your worries do you credit. But apply them to other problems; you'll have enough of them for your future despair.

As a matter of fact, many poseurs imagine that they would be demeaning themselves if they let themselves put into a work of art any reflection of the exterior world. "Art is abstraction," they say, "thus one must invent." But do they know what invention really is? Here, as always, one must consult the past. Some masters have thought, just as our modern snobs do, that the subject is of no importance, and that only the means is important. Their essential effort was concerned with plastic invention, with transposition.

That is why it is immaterial whether the subject be simple or complicated, real or imaginary. Don't let yourself be bothered by "subject." Paint what you please, and if the subject happens to be "literary" or "anecdotal," tell yourself, to still the pangs of remorse, that the artifices of transposition are amply sufficient to bathe the anecdote in purity. If you lack confidence in your technique, you will naturally mistrust your ability to go beyond the level of anecdote. The whole problem, I repeat, lies in the transposition. This consists of delicately removing the object from its habitual atmosphere and plunging it into one that is purely pictorial, where it appears rid of all encumbering dross—those parasitical elements that rob it of style and expression. In this dangerous operation, the object risks losing its life, like a fish lifted from its case of dirty water and plunged into a water of crystal purity.



Woman at her Toilet, 1918,
photograph Marc Vaux (from Anatole Jakovsky, André Lhote, Paris, 1947).

Student:

What do you mean by "parasitical elements"?

Lhote:

Take, for example, this nude seated before your eyes. You can see the folds of skin or the fat places, which even in a beautiful body blur the contours which you well realize must be articulated. All these charming little details that normally interest any spectator but a painter, all these shadows and reflections, are useless to the artist.

Student:

Wouldn't it be better, then, to invent an ideal woman rather than waste time trying to simplify this one?

Lhote:

If you were capable of doing that, I should not try to prevent you. But I am afraid that if left alone, you would tire of the idea. I am also afraid that the second woman you invented would bear a striking resemblance to the first, and the same with all those that followed. For the human mind is so constituted that, left to itself, it quickly falls back into the same inventions. It needs help from outside to push it into making new discoveries. The mind of the true inventor is deeply contradictory: it is irritated at contact with the model and bothered by the model's distance from the work

of art of which it dreams. So it sets out to retouch the model by a series of unavoidable rejections and to substitute for these a form more adequate to the aims of painting. The resulting form is an invention; but its creation would not have been possible without the conflict at the beginning, without the struggle with the model; and since for the artist the act of creation takes the form of an attempt to subdue nature, each model will provoke a different reaction. This is the secret of the diversity of inventions by the great masters.

In passing, I call your attention to the amusing comments that are made in front of even the most heroic paintings, by those "doctors" who judge everything from the anti-pictorial, anatomical point of view. "This is not a human form!" they exclaim, whether it be from the brush of Michelangelo, El Greco, Cranach, Ingres or any other genius who may be subjected to such idiocies. Michelangelo invented supplementary forms and displaced others outrageously; El Greco created people deformed by rheumatism and with the heads of cretins; the figures of Cranach are hunchbacked and rickety, while Ingres' Odalisque has three vertebrae too many! But if you would follow these painters, do not fear to approach the model with a preconceived idea of deformation: submit it to this imaginary torture and oblige it to enter into whatever mold you wish. The care that you take with this exercise will give to your invention a far more lyrical flame than it would have if you searched for it within the confines of your four walls.

I must add that your victory over the model will never be complete. Without appearing to do so, the model will take revenge by imposing on the painting some particular trait, some secret detail—a light here, a curl there, a shortening farther on, and behold! there on the canvas, in spite of yourself, are some accidental elements, quite unforeseen, which correct in their turn the rigors of your own corrections, and which impose themselves on your work like so many particles of blown pollen.

Student:

When I look at my own work, I always find that the victory of the model has been too great. That is why I was thinking of taking the advice of the critic of abstract art that I mentioned before. I am unhappy to see that my nudes always resemble one another too much.

Lhote:

Rather say that they do not resemble each other enough—do not resemble your dream. In front of my own studies, I feel very much as you do. But one must have enough humility not to wish to conquer at the first attempt. As for me (and here I must be so ridiculous as to speak of myself), this is how I work: At the first moment of contact with the model, I do not try to produce a definitive work. I resign myself at this first experience to obtaining only an incomplete sketch. I put down the essential forms of the model as rapidly as possible, and in an unthinking sort of way. Below the depths of my consciousness, nevertheless, my intention is watching. For the time being, my instinct is at work. I defer the moment of my responsibility.

Student:

Why?



Family Life, 1945, Musée d'Art Moderne, Paris.

Lhote:

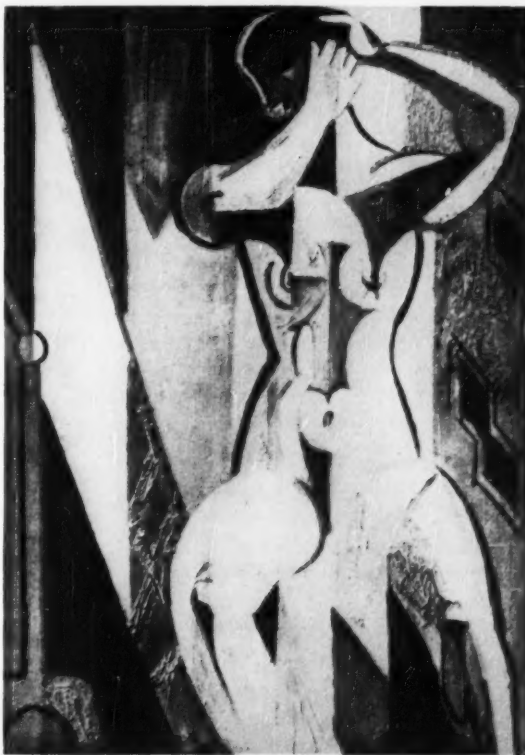
Because one must not be too intelligent too quickly. I do not believe in child prodigies. A work of art must be born in obscurity, must vacillate and search in feeling out its direction. Too great precocity will make it anemic. With this first study done (I call it a direct study), I dismiss the model and make my criticism. I see all that is overdone, and taking a second canvas I try to retain from the first only the essentials, the best parts, the most decided tones and most expressive embellishments. When I have eliminated the superfluous elements, my painting can be continued without being enfeebled by too great a likeness to the model. This it resembles only through my will to make it do so, and that in a distant and inevitable way, which is all that is allowable.

In re-examining one phase in this complicated operation of sensitive, as opposed to mechanical, transposition, I say that the work must spring first from the heart, passing afterwards through the brain. Unless you recognize the importance of the former, your work will be dry, cold, theoretical and without radiance.

That is why I am opposed to this too cerebral theory of "pure creation" that you mentioned a little while ago. On the other hand, if you rely only on your heart to tell you what to do, your work will be as a heart is, uncertain, soft, weak, disorganized—for who possesses a heart without idiosyncrasies? In this case, although you might have great talent, you would resemble a butterfly that does not know where to alight but flutters in a charming and unpredictable fashion from one flower to another. If, however, you submit the discoveries of your heart to the censure of your reason; if, in a word, you give your soul an aim and a direction, you will be like a swallow, quick and decisive, and can without weakening pass through that distance which must separate the definitive work from its troubling and uncertain sources.

Nude Before the Mirror, 1946.

photograph Marc Vaux (from Anatole Jakovsky, André Lhote, Paris, 1947).



ERWIN O. CHRISTENSEN

American Design

NOTE: The transition from handicrafts to the machine age in our country is reflected in this portfolio of tools, utensils, gadgets and devices culled by the Curator of the Index of American Design at the National Gallery of Art from his forthcoming book, to be published this month by The Macmillan Company.

FUNCTIONAL DESIGN is characteristic of the art of today, but there were forerunners in the Victorian era and even earlier. Where decoration was not stressed, the results were often pleasantly simple; where it was discouraged in principle, as with the Shakers, handicrafts of a century ago look modern. Frequently the conflict between the craft tradition and the industrial revolution resulted in confusion and bad taste, but not all traditions succumbed to the influence of a machine that was badly used.

The Pennsylvania gunsmith simplified and systematized in a folk-art manner the rococo curves of the brass patch-box design. The locksmith forged a door hinge in a still older gothic tradition. Swedish settlers at Bishop Hill in the mid-nineteenth century harvested their fields with

wooden tools which seem to have a lightness and strength of metal. The designer of a commercial flatiron stand merged hearts with trademarks in so forthright a manner as to make us forget that these are folk-art motives in a utilitarian expression.

As mechanical devices like the sewing machine penetrated into the home, they took on an ornamental exterior. As a general rule, ornament prevails where women and the inside of the house were concerned and fades where utensils have to do with man's work away from the home. The transition from crafts to machine expression came about with the least sacrifice of good taste wherever conventional ideas of art interfered the least with the dictates of functional design.



Wrought-iron hinge, Pennsylvania German.

A medieval gothic tradition persists in this hinge; in its scrolls, we sense the craftsman's delight in hammering a malleable metal into fantastic shapes.



Brass patch-box from a Kentucky rifle, Pennsylvania German, ca.1790-1810.

Before the days of standardized, interchangeable parts, each handmade flintlock rifle was different. Individual, too, was the ornate scrolled design of the cut and chased brass lid of the patch-box holding the pieces of greased leather or cloth that were wrapped around the ball to keep it out of contact with the barrel, thus minimizing cleaning and making faster shooting possible.

Wrought-iron trammel, early 18th century.

Trammels, widely used both in this country and in Europe, served to suspend pots at different levels in the fireplace. Although in this comparatively simple example the freely scrolled ends have not been abandoned, there is a lessening of the playful spirit that thrives on leisure but is not apt to be encouraged by a hardy pioneer life.

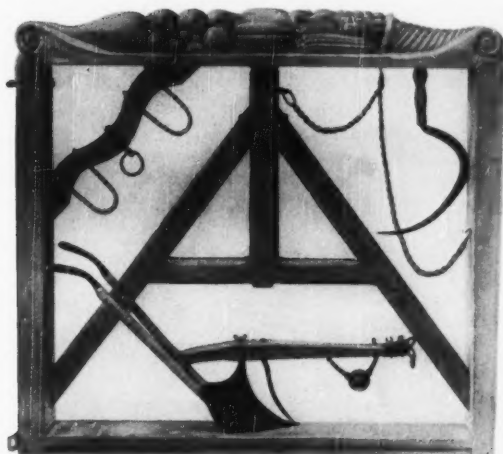


Below, right: Shaker interior with stove, New Lebanon, N.Y., 19th century.

The founder of the Shaker church in this country, Ann Lee, came from England with eight followers in 1774 and twelve years later established the first Shaker colony at New Lebanon, N.Y. This became the central seat of authority for all Shaker societies, which at the time of greatest development, 1825-50, numbered six thousand members in about twenty settlements in seven states. Officially called the United Society of Believers in Christ's Second Appearing, the sect derived its name "Shaker" from the religious group dancing whose purpose was to shake sin out of the body through the fingertips.

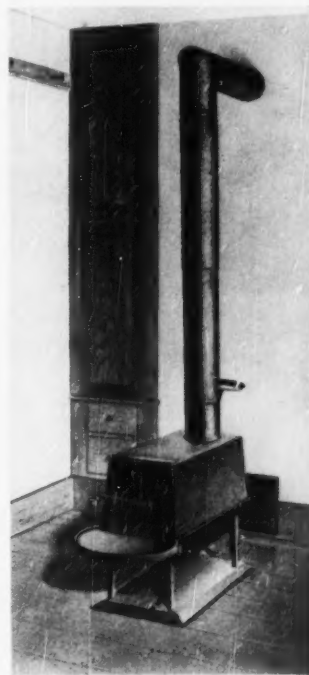
The Shakers' belief that "True Gospel simplicity . . . naturally leads to plainness in all things" affected their designs for architecture, furniture and textiles. Beauty was not consciously sought but was synonymous with utility; ornamentation was considered superfluous, and individual preferences were subordinated to the requirements of the group. Once a form had been evolved that best served its purpose, no further experimentation was needed. The search for standards of excellence thus resulted in a basic permanence and a degree of uniformity akin to the modern point of view that form should follow function.

The Shakers were known for their integrity and the quality of their goods, reflected in excellent craftsmanship, selection of the finest materials and use of the best tools. Essentially practical, they invented many labor-saving devices and avoided waste of labor and materials. In interiors such as this one, the walls are lined with pegboards for wearing apparel and for hanging chairs off the floor at cleaning time; the baseboards are plain, lacking the usual moldings. The low, horizontal design of the stove—an instance of the Shaker genius for simplicity at its best—enables heavy logs to be handled with least effort.



Wood and iron gate made by Hobart Victory Wellton, Waterbury, Conn., mid-19th century.

The design of this gate achieves its effect by the use of implements—plow, yoke and sickle—that ordinarily do not lend themselves to purposes of decoration. Use of such realistic tools for design might produce results as unfortunate in taste as flowerbeds set within cast-off automobile tires. The surprising success achieved in this gate is probably due to the artist's creation of an orderly space division. Within each section, the tool breaks the space in a carefully calculated manner, so that shapes and lines are interrelated, and motives combined in an artistically significant pattern.

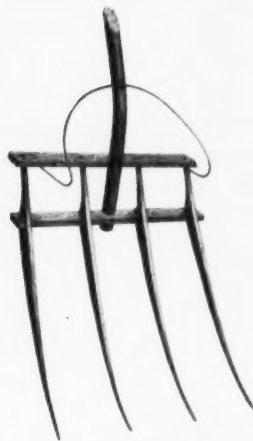




Olof Krans, *Harvesting with Grain Candles*, Bishop Hill, Ill., 1875-95.

Another religious community akin to that of the Shakers was the group of settlers who came from Sweden in 1846 under the leadership of Eric Jansson. The colony they founded at Bishop Hill in Illinois increased from four hundred to eleven hundred in two years. Their economy was based on agriculture, and their crafts furnished not only field implements and household furnishings but also the tools with which to make them. Belief in the dignity of labor was part of their religious creed; men and women worked together in fields and shops, supplying their own needs and selling the surplus.

Olof Krans, folk painter of this picture, was a mem-



Hickory, barley and straw fork, Bishop Hill, Ill., 19th century.

ber of the Bishop Hill community in his early life and painted a number of reminiscences of the life there when he later became a house- and sign-painter in Galva, Ill. Something of the vastness of the prairies carries over into this picture with its yellow harvest fields against a luminous sky. Equipped with implements like the one illustrated, the determined laborers move forward with machine-like regularity.

The hickory fork is tough and its thinness suggests metal. Its prongs, so perfectly adapted for digging into a bundle of hay, have a purity of form that is most pleasing to the eye.

THE INDUSTRIAL REVOLUTION developed more slowly in America than in England, but by the time of the Civil War the small shop with its hand tools was already being replaced by machines. In a new country with great material resources, there was more work to be done than men could do unaided, and the chronic shortage of labor stimulated inventive genius to overcome this deficit. New mechanical appliances were produced to lighten work in the home, where formerly the spinning-wheel had been almost the only labor-saving device.

In the second half of the nineteenth century, cast iron became the usual material for most mechanical devices, replacing wood and the traditions of wood-carving which had so long prevailed.



Cast-iron flatiron stand, 19th century.

The spirit of early industrialism in this country is reflected in this flatiron stand, where the conventional decorative motive of interlacing hearts is combined with the twisting W of the manufacturer's monogram. Such a stand does not require a solid surface but needs only enough metal to give the iron support; any open-work design would suffice. Here the manufacturer has worked his advertising into the design, and justifiably so, for he had to sell his article to as many housewives as he could reach. Since one flatiron stand is not too different from another, the producer sought to make the design attractive and at the same time use it as a device for impressing his name upon the customer's mind.



Cast-iron bootjack, 19th century.

Utility forms at times show a surprising originality. Less subject to historical influence, they are under no obligation to follow a style. This bootjack is a fantastic combination of the body of an insect and the feet of a turtle.

Modern living conditions have restricted the use of bootjacks, which reflect the time when high boots served as protection against the mud and rain of dirt roads and unpaved streets. The bootjack was a necessity for prying off wet footwear. The heel of one foot was clamped into the prongs, while the other foot held the bootjack down.



Left: Cast-iron cherry stoner, 19th century.

Among the new appliances produced for the home in the last century was a whole group of inventions to speed up the preparation of fruit for canning or drying. In this type of cherry stoner, whose mechanism is specifically described in the patents taken out in the 1860's, pulp and seeds are separated by the action of curved ribs on a rotary disk. A craft tradition is still reflected in the appearance of this mechanical tool, which owes something to furniture. It is still a small table with curved legs and top on which the mechanism has been mounted.

Right: Cast-iron tailor's stove, first half of 19th century.

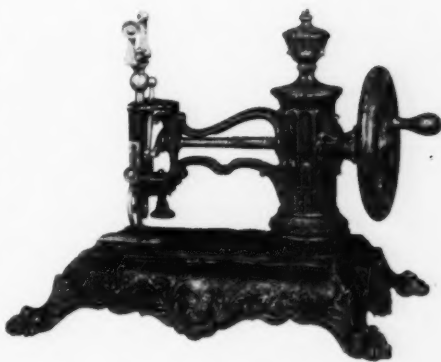
This stove belonged to Andrew Johnson, Lincoln's successor as President, before he entered his political career. A tailor's apprentice at ten, he later worked at his trade in Greenville, Tenn. There he used this stove, which though factory-made, shows elegance in the low-relief side panel. Its simplicity and reserve reveal the influence of the classic revival.

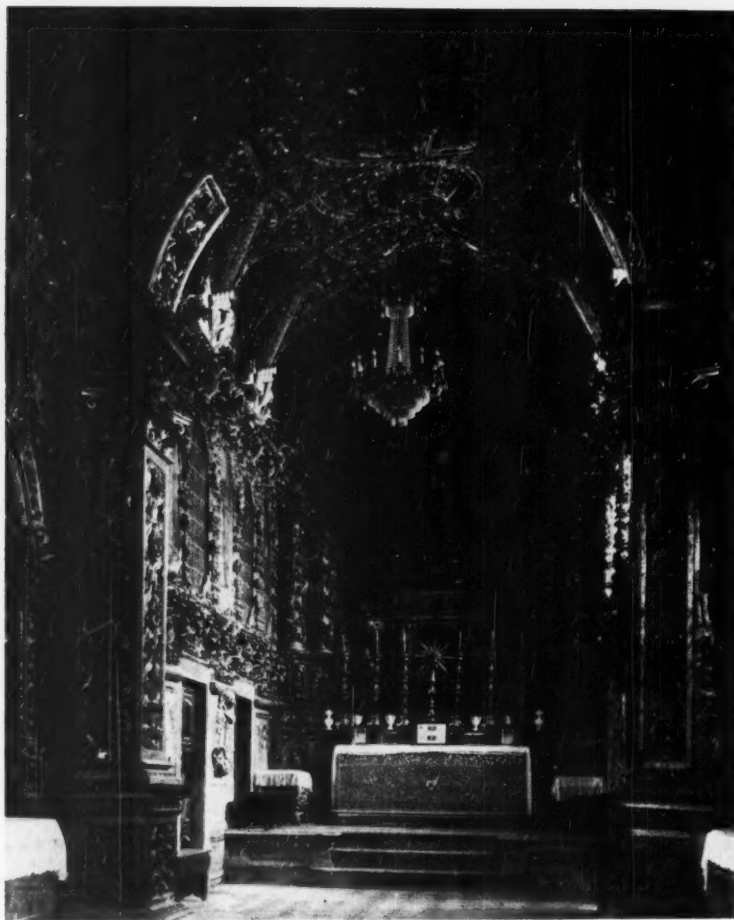


Cast-iron sewing machine made by B. Atwater in Connecticut; patented 1857.

The sewing machine was by far the most important of all early domestic machines. Though the first patent for a leather-stitching machine was taken out in England, the sewing machine was invented and perfected in the United States.

In this model, the mechanical parts are inconspicuous compared to the casing. The fluted post with its vasselike finial, the ornate base with lion feet and scrolled edges, served as partial disguise for the machine's utilitarian character and made it presentable amidst the Victorian furnishings of the front part of the house. A frank display of utility still seemed ugly to the taste of the day. The thought that a dead mechanism could rival the works of man was an effrontery to human vanity; thus, making the sewing machine more like a piece of furniture related it to the safe and comfortable age of the handicrafts. The time was still to come when it would be recognized that machines, based essentially on straight lines and simple geometric shapes, carry within them the possibilities of a beauty of their own.





High altar of Convent Church of Jesus, Aveiro, ca. 1700.

NOTE:

All photographs are by the author.

ROBERT C. SMITH PORTUGUESE BAROQUE WOODCARVING

"THEIR churches and chapels are the best built, the finest adorned, and the cleanest kept, of any churches in the world," wrote Lady Fanshawe, wife of King Charles II's ambassador to the courts of Portugal and Spain in 1663 (*Memoirs of Lady Fanshawe . . . written by herself*, London, 1830). And her opinion was substantiated by Father François de Tours, who traveled through Spain and Portugal from 1698-1700 and commented: "For, as you must know, all the temples of Lisbon are gilded from top to bottom . . . so that the churches of France, if I may use this expression, are but stables in comparison with those of Portugal and Spain" (quoted by L. Barrau-Dihigo in *Revue hispanique*, LIII, 1921, p. 493).

A hundred years after these two seventeenth-century travelers had set down in such extravagant words their impressions of Portuguese church interiors and the wood-carved altarpieces they contained, English tourists still marveled at the retablos of Oporto, with their "wooden ornaments, profusely carved and entirely gilt," installed in churches which were "a blaze of gold and painting" (Richard Twiss, *Travels through Portugal and Spain in 1772 and 1773*, Dublin, 1775, and Arthur W. Costigan, *Sketches of Society and Manners in Portugal*, London, 1787).

The enthusiasm of these travelers was both understandable and justified, for the gilded woodcarving which the Portuguese call *talha dourada* includes some of the best

sculpture of the period and is one of the most characteristic expressions of the baroque in Portugal. Its development can be divided into three major phases.

Portuguese woodcarving of the seventeenth and eighteenth centuries, like the contemporary work in Spain, is almost entirely an ecclesiastical art. The first gilded retables began to appear in Portugal at the close of the sixteenth century. Together with the churches for which they were designed, they represent, with few exceptions, an Iberian adaptation of Italian mannerist architecture. In the late 1670's, however, a more original style made its appearance. Then, as though to celebrate artistically their country's newly regained political independence from Spain, the Portuguese woodcarvers created a distinctively national type of altar.

It is true that they employed as an important element a kind of column already used in Spain. This so-called Salomonic column, derived from those designed by Bernini in 1626-33 for the baldachin at St. Peter's in Rome, is characterized by spiral, vine-covered shafts upon which small cherubic figures are represented picking grapes and playing with birds. But the Portuguese combined this motive with a series of concentric arches enclosing a high central niche, in a fashion entirely their own. Nowhere else in Europe can such arches, bearing the same decoration as the supporting columns, be found. The resulting harmony of ornament produces a compositional unity extremely rare in baroque design. Within the niche the sculptors placed another unusual element, called the throne—a richly decorated stage pyramid upon whose pinnacle the Host is placed for adoration. On subordinate panels of these retables fantastic birds and animals sometimes appear, as though in reminiscence of the sculpture around the doorways of late gothic churches of the reign of Manuel I (1495-1521).

Another original feature of these altarpieces is the way in which they are often linked together by broad bands of acanthus carving, extending from the chancel into the nave, so that the whole interior appears to be a single unit of shimmering gold. It was this characteristic, combined with dadoes of painted tiles and occasional revetments of yellow, rose and black marble, that so much impressed the seventeenth-century visitors. They discovered, not only in the churches of Portugal, but also in those of the possessions beyond the seas—in Goa and in Brazil—an authentically Portuguese style.

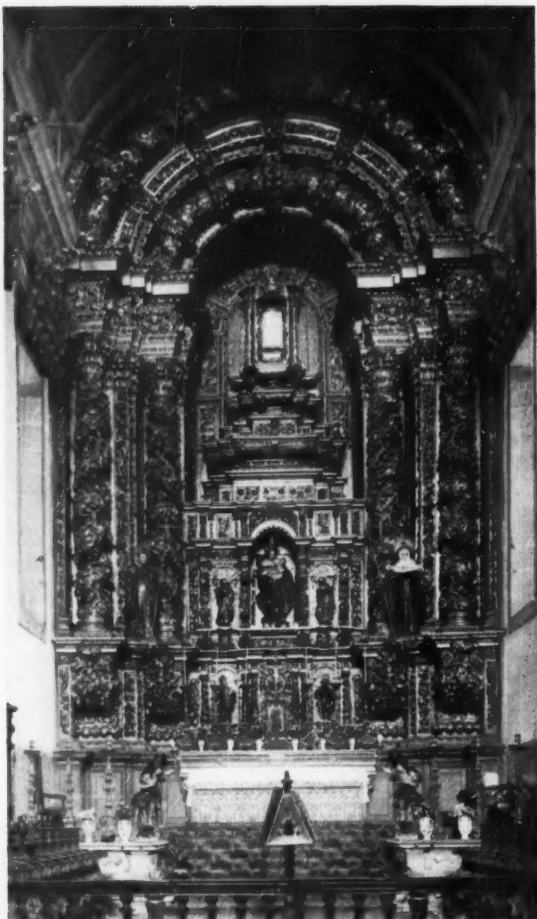
About 1715, the gilded woodcarved retable began to undergo a significant change. The round, concentric arches and homogeneous vine and *putti* decoration were abandoned in favor of a more architectural treatment inspired by the Roman high baroque. The frame still consists of a single niche containing the throne, with groups of columns at either side, but the composition is now crowned by a pedimental form, and a new use is made of the human figure. As a result, the retable assumes a much more dramatic appearance. Angelic caryatids act as supporters at the base of each column; statues of the saints frequently stand in canopied niches between these columns; and cherubs or allegorical figures, seated upon the ledges of the pediment, hold garlands of flowers, torches, trumpets or shields. The Salomonic columns are decorated with floral sprays instead of the grapevines and *putti* of the national style, perhaps in imitation of Father Pozzo's altar of St.



Detail of chancel arch of Convent Church of Jesus, Aveiro, ca. 1700.

Angel, New Cathedral, Coimbra, ca. 1700.





High altar, S. Bento da Vitória, Oporto, ca. 1705.

Aloysius in San Ignazio at Rome. Equally characteristic is the new vocabulary of minor ornament, which consists of pedimented medallions, vigorous interlocking volutes, irregular moldings that terminate in seraphim's heads, shells with swirling surfaces and polychromed woodcarved curtains.

The impetus for the new style undoubtedly came from the personal interest of John V (who reigned from 1706 to 1750) in the art of the Roman churches of his time. He invited a number of Italian architects, painters and sculptors to work in Portugal, imported shiploads of statues for his convent and palace of Mafra and brought to Lisbon a marble chapel designed by Luigi Vanvitelli which had already been assembled in Rome. The immediate inspiration for many of the new retables was probably the large quantity of Italian church silver exported to Portugal. The center of the Italianate style was the capital, where the new forms are thought to have been established by Claude Laprade, a talented sculptor of French origin, and John V's artistic impresario, Frederico Ludovice, a German trained in Rome. Although much of the production of the school of Lisbon was destroyed in the famous earthquake of 1755, enough remains to prove that the seventeenth-century con-

cept of the gilded interior was retained and that the local sculptors succeeded to a remarkable degree in imitating in wood the metallic surfaces of their models.

In the north of Portugal the towns of Oporto, Aveiro, Braga, Lamego and Guimarães became centers for this kind of *talha dourada*. Here, however, the craftsmen remained more faithful to the natural qualities of wood sculpture than did their colleagues of Lisbon. Typical of this region are the ribbed ceilings of markedly neo-Moorish spirit and the use in retables of the *quartelao*—a pilaster whose shaft is interrupted by a series of bizarre brackets, caryatids and medallions carved in high relief. This is a Portuguese version of the fantastically and elaborately carved pilasters, called *estípites*, used in Spain and Mexico during the first half of the eighteenth century. Other traits of northern Portuguese wood sculpture are also related to Spanish practices of the time: the tiered retable without the central niche, and the fluted, beribboned columns especially associated with the school of Oporto. Both were used in that city in the two churches of São Francisco and Santa Clara, which possess unrivaled gilded interiors of the decade of 1730 to 1740.

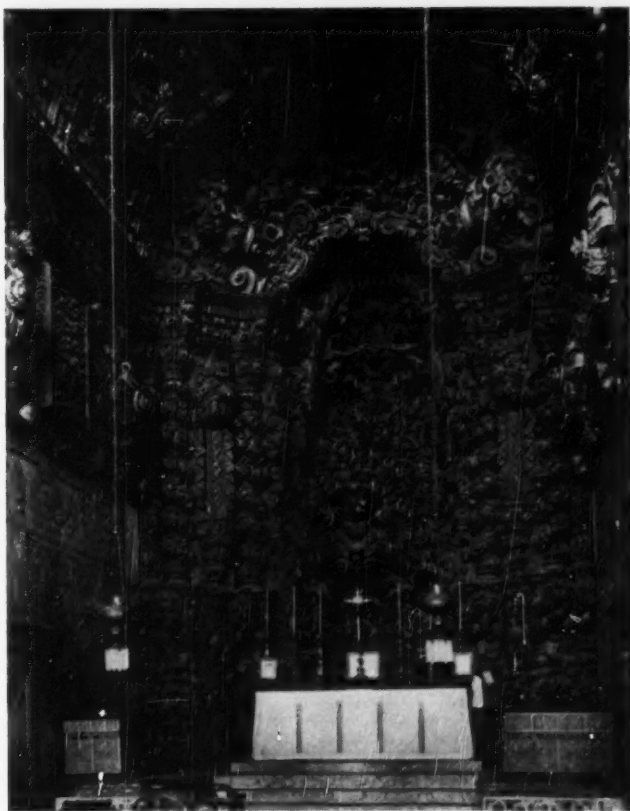
The altarpieces of this period with their accompanying decorations are the grandest in scale and the most brilliantly executed of the three principal phases of Portuguese woodcarving. In a literal sense they represent the climax of baroque art in Portugal.

Altar of Our Lady of Aid, Convent Church of São Francisco, Oporto, ca. 1735.





Interior of Sta. Clara, Oporto, ca. 1730-40.



High altar of former Jesuit Church of Todos os Santos, Ponta Delgada (São Miguel, Azores), before 1759.



Interior of University Library, Coimbra, 1719-23.



Detail of altar of Our Lady of Sorrows, São Miguel de Alfama, ca. 1730-40.

The last great expression of Portuguese *talha dourada* coincides with the introduction to Portugal of French rococo designs and extends from about 1745 to 1775. The form of the rococo retablo maintains the central niche and throne established in the seventeenth century. As in the altars of the national style, large-scale human figures are omitted, their place being taken by festoons of daisies, sunflowers and roses and by asymmetrical decorative panels. Full pediments of undulant form replace the broken and arched pediments of the Italianate style; the Salomonic column is superseded by rigid shafts upon which fine wave-like ornament is applied. The heavy lambrequined valances called *sanefas* of the early styles are refined to an enchanting delicacy in the rococo woodcarving executed around the middle of the eighteenth century.

After this time the Portuguese *talha dourada* rapidly declined in quality as well as inventiveness, for with the first symptoms of neoclassicism, which came with the rebuilding of Lisbon in the 1760's, the gilded woodcarved interior gave way to unimaginative ensembles of marble or marbelized altarpieces.

Although chestnut was the favorite wood of the baroque sculptors in Portugal, pine, cedar and poplar are mentioned in the records of the carving of the woodwork for the library of the University of Coimbra. The three large apartments of this structure, decorated between 1719 and 1723 under the direction of the master carpenter Joao Rodri-

gues de Almeida, offer the prime example of gilded woodcarving outside the churches of Portugal and constitute one of the handsomest eighteenth-century interiors of Europe. Bookcases, cornices and doorways, designed in the Italianate style of the period and covered with gilded *chinoiseries*, surround the portrait of the donor, John V of Portugal. This is set in a woodcarved canopy polychromed to simulate an iridescent fabric, against which are displayed some of the cherubs, *sanefas*, shields and trumpet-bearing angels characteristic of the contemporary retables.

Portuguese woodcarving of the seventeenth and eighteenth centuries remains largely an anonymous achievement. Although little study has been given to the subject, there is no reason to believe that Portugal ever possessed such illustrious designers of altarpieces as Ignaz Günther and the Asam brothers in Germany or the Churriguera of Spain. The gilded woodcarved interiors, so tangible a reflection of the wealth of the mines of Portuguese America, with few exceptions were made by obscure craftsmen whose names occasionally come to light in old contracts—men like Francisco Pereira Campanha of Oporto, Manuel Machado of Lanego, Joao Luis of Evora or Domingos Magalhães of Viana do Castelo. Apart from its intrinsic distinction, however, the use they made of the riches of the American mines has the added importance of building the tradition that was to have its final flowering in the work done by Aleijadinho in Brazil.

Fig 1. Washington about 1850, from a lithograph by R. P. Smith, courtesy Library of Congress.



Tallot Hamlin

FEDERAL ARCHITECTURE IN WASHINGTON: THE FIRST FIFTY YEARS

A MAGNIFICENT idealism lay behind the early building of the city of Washington. George Washington and Thomas Jefferson were united in their deep sense of responsibility to both present and future, and both were men of assured, though differing, architectural taste. From the very beginning they realized that this dream city to be erected on the swamps and hills bordering the Potomac was to be not only a capital, but a great capital. It was this spirit which must have marked Washington's directions to L'Enfant and vitalized the plan the latter prepared during 1790 and 1791; certainly it was this vision of the future that made Washington write to David Stuart, in Philadelphia, on March 8, 1792, "... the public buildings in size, form and elegance should look beyond the present day."

L'Enfant's scheme is well known (Fig. 2). The position of the Capitol was a natural one; its site, as well as that of the President's House, was apparently suggested by Jefferson. L'Enfant asked Jefferson for plans of great European cities; Jefferson complied by sending all he had, but in a letter to Washington in April, 1791, added with his characteristic American touch, "They are none of them comparable to the old Babylon revived in Philadelphia." The extraordinary thing about L'Enfant's plan is that, though its sources are many and have been much discussed, the final result so little resembles any of the cities of which he had received the plans. In the Capitol-Mall axis, crossed by that of the White House, there is perhaps a reminiscence of the Tuileries-Champs Elysées prospect crossed by the axis of the Place de la Concorde and the Madeleine; beyond that all is conjecture.

The same sense of responsibility characterized the early leaders of the nation in their conduct of the public building program. Here was no opportunistic improvisation, no political log-rolling, though later (yet before the buildings were far advanced) recalcitrant Congresses, jealous of

their powers, raised all sorts of difficulties. Nor were those the only troubles that beset the creation of this dream.

The White House fared better than the Capitol. For one thing, it was a simpler structure, of a type—the large and monumental mansion—already well understood in this country. But it was still more fortunate in the fact that the competition for it was won by a trained and experienced architect, James Hoban, a prize-winning architectural student in Dublin and a successful practitioner in Philadelphia and Charleston before he came to Washington in 1792, where he continued to have an honored and successful career until his death in 1831. In his hands, work on the White House was carried through with dispatch and efficiency, and the building, though but sparsely furnished, was ready for occupancy by President Adams in 1800. Of course it was not the White House we know today, for it lacked the entrance portico at the north and the curved portico at the south, both of which are such integral parts of its beauty. These were not added till over twenty years later, from designs prepared by Latrobe as early as 1807. It is a testimony to Hoban's reputation as well as to his tact that it was under his supervision and detailing that these improvements were carried out, to be his final architectural monument.

The Capitol was another story. There the results of the original competition, advertised in March, 1792, were unsatisfactory; yet the best drawings were interesting. That of Samuel McIntire of Salem was a strictly English baroque conception like the work of Chambers, and that by Dobie an enlarged Palladian Villa Capra. And just here another interesting point arises. Although Washington's taste was largely English and Jefferson's then largely Palladian, they nevertheless agreed that neither of these two designs, respectively in their favorite manners, quite satisfied their conceptions of what a capitol for the new nation should be.



Fig 2. L'Enfant's plan for Washington as shown in an engraved map, 1792, courtesy Library of Congress.

They therefore engaged Etienne Hallet, a well-trained French draftsman, to prepare a plan. About this time Dr. William Thornton, a polished amateur, wrote from Tortola in the West Indies, asking permission to submit a plan; towards the end of 1792 the first premium was awarded to him and he was requested to go ahead.

Dr. Thornton was a brilliant, handsome man, with an innate sense of good design, a great love of controversy, and enormous vanity. He could make charming drawings with instruments, he could paint clever if superficial portraits, he was ingenious and argumentative; but he was essentially a dilettante and entirely an amateur. Freehand sketches of his are puerile, and apparently his knowledge of construction was nil. Nearly ten years of frustrating confusion ensued. Hallet had been appointed superintendent, and under his supervision foundations were begun. But in the meanwhile he had made several designs for the Capitol, some stunning in conception and all superbly presented; he was accused by Thornton of building the foundations according to his own designs, rather than those of Thornton, and was fired. At the suggestion of Colonel Trumbull, George Hadfield (brother of Jefferson's close friend Maria Cosway) was invited to succeed Hallet. Hadfield had been a winner of the Royal Academy medal in architecture and had traveled widely; evidently he, like Hoban, was a truly professional architect. Again the work went on, but with perplexing slowness. There was constant controversy between Thornton and Hadfield, but at least the building was progressing. Finally Hadfield had enough of the continual bickering and he, too, resigned. Enemies accused Thornton of wrecking the careers of both his brilliant superintendents; what actually happened may never be known in detail. Redmond Purcell claimed in 1799 that "Thornton smuggled his name to the only drawings of sections for the Capitol ever to be delivered to the Commissioner's

office, made by another man," and records show that the Commissioner and the superintendents clamored for working drawings from Thornton in vain. The ructions with his two highly gifted assistants do look like attempts—perhaps almost unconscious—to conceal his own ignorance.

It was Jefferson who came to the rescue. By 1802 the Senate wing, despite the delays, was fairly well along; the exterior of the two wings is undoubtedly Thornton's design. Elsewhere the confusion which reigned threatened a permanent impasse. Realizing both the professional and personal limitations of Thornton, Jefferson overrode them by a brilliant coup. He selected by far the most competent and thoroughly trained architect then in America, Benjamin Henry Latrobe, who already had a firm reputation based on his work in Philadelphia and Richmond, and appointed him Surveyor of the Public Buildings, giving him almost complete charge of all federal construction but directing him to follow Thornton's plan for the Capitol.

Latrobe rose brilliantly to the challenge, but Thornton was enormously piqued; from then on he was Latrobe's enemy, despite every effort on Latrobe's part to keep their relations amicable. The result finally was a libel suit brought by Latrobe against Thornton; this action dragged along and was settled only in 1813 by an award of one cent in damages to Latrobe, who at least had won the moral victory. Meanwhile the suit had achieved an almost political quality. Thornton had been especially a Washington protégé; Latrobe owed his appointment to Jefferson. Thornton was a conservative, architecturally and politically; Latrobe was equally a radical, a democrat, a seeker after new, expressive architectural forms. Among the papers Thornton prepared to help his lawyers in the trial are several pieces of doggerel belaboring Latrobe from every point of view—personal, political and professional. A characteristic example of these reads:

Benny's hatred to Washington never can end,
 He hates both the name and the place—
 For he knew that this good man could ne'er be his friend,
 Having fully pronounced his disgrace.

This of course has no foundation whatsoever in fact.



Fig 3. View of Washington showing the President's House, center, and Blodgett's Hotel, right, copy of a watercolor made ca. 1803 by the City Surveyor, Nicholas King, courtesy Library of Congress.

Meanwhile other government needs developed. One was a residence for congressmen and senators. The result, as early as 1793, was Blodgett's Hotel (Fig. 3), built as the chief prize in a lottery. It was designed by Hoban and was a pleasant, simple Georgian structure. It achieved more definite governmental stature when it was used for sessions of Congress at various times during the vagaries of the building of the Capitol, and by 1810 other construction had made its use as a hotel unnecessary; it was transformed into the Patent Office by Latrobe and later still, in 1815, served for a time as the temporary Capitol.

Other departmental office needs also became pressing. In 1798 the building for the Treasury Department was authorized. Following L'Enfant's original concept of executive buildings built around and close to the President's House, it was placed parallel to it and just to the east. It was designed by George Hadfield and was a simple, rec-

tangular brick building. Some controversy arose about its cost, however, and Hadfield with his usual ill fortune was displaced. Later it was doubled in length and its twin was built, paralleling it to the north, for the Department of State (Fig. 5); both structures had six-column porticoes. In 1818-19 two more buildings, identical in size and general exterior design, were added for the War and Navy Departments (Fig. 4); these paralleled the earlier pair but were west of the White House, the grounds of which were flanked on both sides by the grass courts between the paired buildings. It was a dignified conception which brought the four major executive offices into close relation with the Chief Executive, and the buildings themselves—with their long horizontals, simple brick walls, and stone pedimented porticoes—not only were harmonious with the White House but also served by their simplicity and their color as excellent foils for it. The designs are said to have been Had-

Fig 4. Old War Department Building, 1818-19, designed by George Hadfield (?), demolished 1879, courtesy Library of Congress.



Fig 5. Old Department of State Building, ca. 1819, designed by George Hadfield, from an engraving, courtesy Library of Congress.



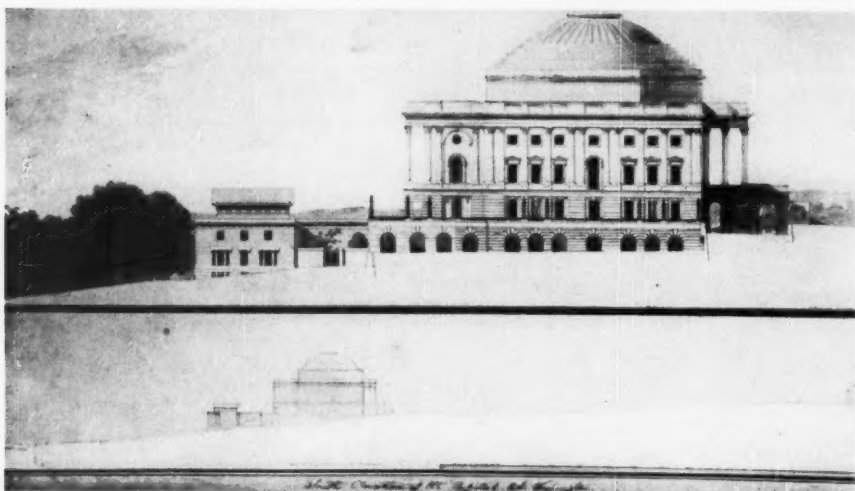


Fig 6. Benjamin Latrobe, South elevation of the Capitol, courtesy Library of Congress.

field's, but they were used without any remuneration to him. The nation, though still seeking earnestly for efficiency and comeliness in its capital, was all too careless and ungrateful to those who brought about that efficiency and comeliness.

Much the same niggardly attitude cursed the completion of the Capitol itself. The architects apparently received the unqualified backing of one President after another, but Congress and the Commissioners continually interfered. They could not seem to understand the architects' position and responsibilities; eventually they forced Latrobe to resign not once but twice. Yet by 1810 the House and Senate wings were substantially complete and in use; they were connected by a wooden corridor over the area where the foundations for the Rotunda had been begun. And Latrobe's designs for the whole were now complete—the low Roman dome, the magnificent entrance porch with great steps and flanking colonnades almost as they were built, but the western façade quieter and more in harmony with the rest than the one built later by Bulfinch. The designs included, on the west, at the bottom of the hill, magnificent Greek doric propylaea of exquisite proportions (Fig. 6), and in front of this a formal basin in the canalized Tiber River that then crossed the Mall below the Capitol and, turning west, followed the Mall's edge down to the Potomac. Below the Capitol, commanding this basin, was to be the Navy's Tripoli Monument, the whole forming a magnificent composition of building, water and lawn.

Then came the disastrous days of the War of 1812 and the burning of the Capitol and the White House in 1814. The oval House of Representatives, with its skylights (suggested by Jefferson) that leaked and its questionable acoustics, with its red, gold-bordered curtains and its blue and gray hangings behind the Speaker's chair—a room of great splendor—was irretrievably gone, its cracked stonework useless. But the outer walls stood, and the Senate wing fared better, for the superb masonry vaults of its ground floor and its smaller subdivided areas withstood the fire better. Yet the immediate prospect was appalling. What was to be done?

Again it was the President who came to the rescue; Madison at once recalled Latrobe to take charge of the rebuilding of both ruined buildings. In two years of unremitting activity, order was again regained. Latrobe completely revised the House wing, making the chamber semicircular, surrounding it with columns from a quarry of breccia he had discovered, crowning it with a graceful half dome, and seeing that it was decorated with sculpture—the famous clock, *The Car of History* by Franzoni, and the *Eagle and Liberty* (by Valaperti and Causici) over the Speaker's chair (Fig. 7). It was a room that won the plaudits of foreign visitors for decades; even today, stripped and serving as the forlorn frame for awkward portrait statues, it is an interior of great nobility.

In those years the Senate Chamber (now known as the "Old Supreme Court") took form; originally no long judges' bench cut off its colonnade so awkwardly as it does today. A few years later Bulfinch added a visitors' gallery around it, supported on gracefully slender cast-iron columns; this too added to its beauty (Fig. 9). The same period saw the Rotunda at last begun and the low vaults and powerful columns that support its floor well under way. It was Latrobe who in all this work gave the Capitol its controlling form and spirit in its first state, and whose architectural skill contributed such grace and delicate elegance to its details; yet, again, obstreperous Commissioners rendering his position impossible, in 1817 he resigned.

But the Capitol was not Latrobe's only contribution to governmental architecture. He developed a scheme for a great National University at the foot of the Mall (Fig. 8). As architect for the Navy Department, he was the designer of the doric gateway and the Commandant's House at the Navy Yard; both remain in part—though disfigured and, in the case of the gateway, almost concealed by later inept additions. At Fort Washington, on the Potomac, he built another lovely gateway. And to his official work he added a number of Washington's most important houses and the earlier portions of St. John's Episcopal Church. Perhaps more than any other single individual, Latrobe was re-

Fig 7. Samuel F. B. Morse,
The House of Representatives
in Night Session,
1822, oil, 86½ x 130¾",
Corcoran Gallery of Art.



sponsible for the creativeness, restraint and elegance of detail that characterize this early Washington architecture.

Charles Bulfinch was appointed to succeed him as architect of the Capitol, and under his long sway from 1817 to 1831 the building was at last completed. To him is due the west front, with its colonnade—more English in type, and lighter, than the one Latrobe had planned—and, inside, the early and very beautiful Congressional Library room, which was almost duplicated a few years later in the Library of the University of South Carolina. The Capitol room, destroyed in a fire, was replaced by an iron-built room designed by Thomas U. Walter—a design of marked originality and power, which in turn was swept away and replaced by offices and the present characterless passageway. The story of the enlargement of the Capitol by Walter is beyond the scope of the present article; the smaller,

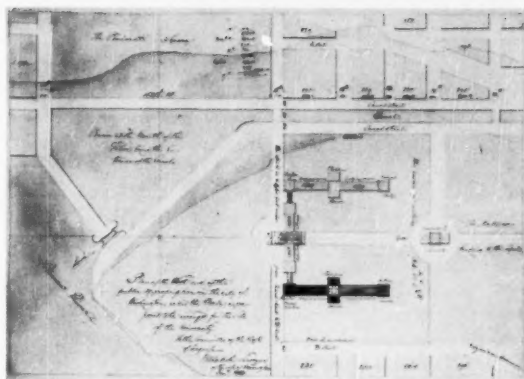


Fig 8. Center: Benjamin Latrobe,
Plan for proposed National University
at west end of Mall, 1816,
courtesy Library of Congress.

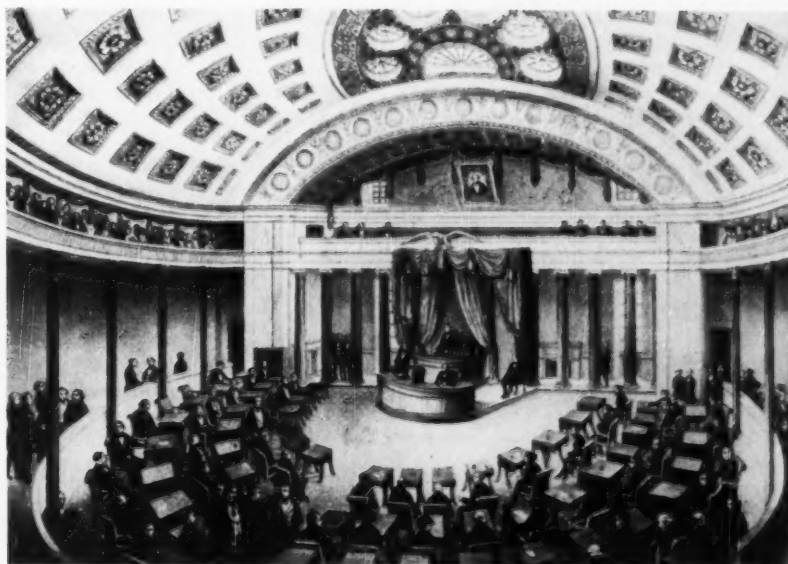


Fig 9. The Senate Chamber,
designed by Bulfinch and Latrobe,
from an engraving,
courtesy Library of Congress.

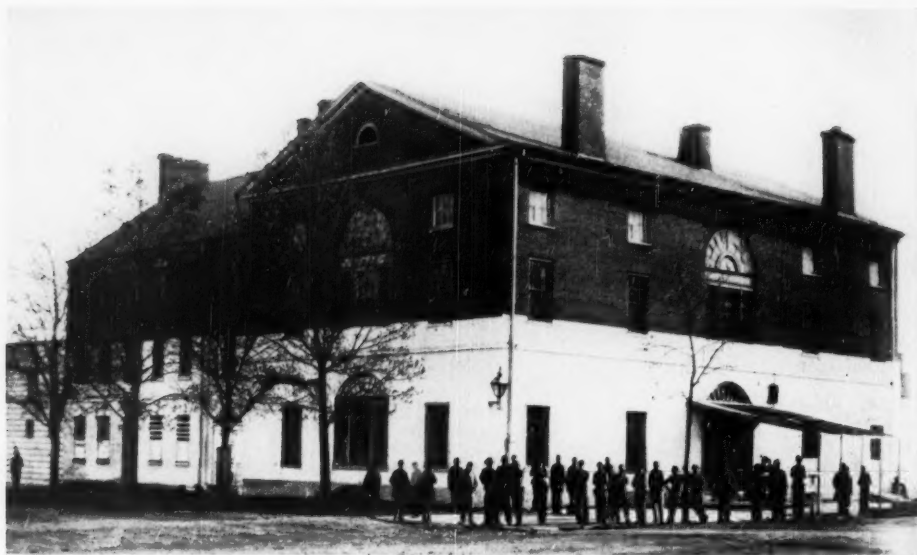


Fig 10. Temporary Capitol erected after burning of the Capitol in 1813, courtesy Library of Congress.

unified structure that Bulfinch completed was itself the climax monument of our early Republic.

The 1830's saw in Washington marked evidences of the country's rapid expansion. The four old, modest departmental buildings that had served since 1819 no longer sufficed, and under Andrew Jackson a vast new building program was undertaken. He had the good judgment—or the good fortune—to appoint as government architect one of Latrobe's most remarkable pupils, Robert Mills (1781-1855). Mills, who had been trained by Hoban in Charleston and by Jefferson in Monticello, had worked with Latrobe for over four years as chief draftsman and superintendent. He already had nearly twenty years of distinguished practice behind him when he came to Washington from South Carolina, where he had been State Engineer.

The most pressing problem Mills faced was that of the Treasury; the new building was planned to be as close as possible to the site of the earlier one. The old legend that its position was decided by Jackson with a blow of his cane in the ground and a "We'll build it here" may be founded on fact; but the real reason was that it was the site of the early structure, and this in turn goes back to the original L'Enfant plan.

Yet the old site had its difficulties. The new building was a long T-shaped structure, with one end adjoining the State Department building; its length closed one of the original diagonal vistas L'Enfant had designed. Jackson and Mills have been criticized for this, but there was little choice; for Lafayette Square—the other obvious site—had been developed as a residential and not an executive center. At least they preserved the general functional spirit of the plan, even if they closed one of its minor axes. Later builders of Washington—especially those responsible for the crowded and pompous Triangle group—understood and followed neither the spirit nor the forms! And other public buildings of the period were well sited, particularly the

Patent Office by Mills and the somewhat earlier Municipal Building (now the District Courthouse) designed by Hadfield with, as Mills claimed, some advice from him as to its divisions and façade. This building (*see cover*) is among the most gracious of the time; its exquisite and reticent ionic colonnade, excellence of composition and beauty of detail give it special value.

The three great Mills buildings—the Treasury (1839-42), the Patent Office (1840) and the Post Office (1840)—are forthright, powerful and (like their maker) with no nonsense about them. The long colonnade of the Treasury was a new note in Washington design; the pedimented portico of the Patent Office was as dignified as the quiet rhythms of windows and antae along the walls; the unbroken pilastered front of the Post Office had just the right combination of businesslike simplicity and governmental symbolism.

But it was the interior of these buildings that was remarkable. All are fireproof, vaulted structures. In them the tradition of masonry vaulting, so interestingly started in this country in the work of Latrobe, was carried on with increased skill and simplicity. Mills, perhaps for the first time in the United States, used hydraulic cement mortar to give his vaults greater strength. He balanced thrust against thrust with care. Normally each office has its own vault, either barrel or groined, and for the stairs, corridors and intersections of passageways, forms of great ingenuity and expressive beauty were created.

The tradition of solid, businesslike, well-constructed classic buildings for governmental services was thus firmly established in the first fifty years of Washington as the national capital. Equally strong up to that time had been the desire to maintain as far as possible the great lines of L'Enfant's plan. But the sense of responsibility for the creation of a beautiful governmental center did not end there. In our own day, when the fine arts apparently stand so low in political minds, it is enheartening to note that this anti-

esthetics was not characteristic of the founders of the country. Washington had spoken of "elegance" in the public buildings. Jefferson's consideration of architecture is well known. (How unfortunate that he should now be memorialized in Washington in a structure that violates all of his ideals!) It was he who started the tradition of tree-planting in Washington by directing the setting out of poplars along Pennsylvania Avenue, replaced in 1820 with lindens.

Nor were sculpture and painting forgotten. Latrobe instigated the sculptural decoration of the Capitol and filled its public rooms with rich color in hangings; the mantel-pieces he designed are gems. The care taken in the choice of a site for the Tripoli Monument shows the importance it held in the eyes of the authorities. And, a little later, Congress appropriated \$30,000 for five paintings by Trumbull for the Rotunda—an amazingly ample price considering the relative buying power of the dollar then and now. The United States was started by men who believed—and in the city of Washington attempted to vindicate and to realize their belief—that the visual arts of architecture, painting and sculpture were as necessary to a nation as was its merely physical wealth. It was not patrons but good artists who were lacking.

Even in the field of temporary buildings the record is impressive. When the Capitol was burned and it became evident that years would be necessary for its repair, important citizens of Washington came to the rescue. With their own funds they financed the building of a temporary Capitol (Fig. 10). It was a dignified structure of brick, with refined Adamesque detail. Its designer, as far as I am aware, is not known; but its solid structure, elegance of detail and sound composition show that even temporary buildings were considered worthy of good design.

The final great statement of this theme—the development of a beautiful and ordered capital city—came with the start of the Washington Monument. Its site, just off the intersection of White House and Capitol axes, is a stroke of genius or of luck—or probably a combination of both. It impresses the pattern, it infuses an unexpected vitality upon it. And its form—its superb and daring simplicity—is a climax of extraordinary power. True, Mills had originally contemplated a great doric colonnade surrounding it; true, its completion was long delayed (it was nearly fifty years a-building). But the conception of the tall shaft and its placing date from the end of the 1830's. In a sense it was the final climax monument of that earlier controlling idealism which had governed the layout of the entire plan of the capital and the building of its earlier structures.

A lithograph by R. P. Smith dated about 1850 shows a bird's-eye view of the result (Fig. 1). Washington was a green city then, as it still is. It still embodied much of the vision of its founders, although the Smithsonian Institution—an early protest against the capital's classic uniformity—had violated the quiet horizontality of the Mall. Railroads, commerce and industry had yet to confuse the pattern of its long horizontals and quiet residential streets and challenge the primacy of its dignified governmental buildings. L'Enfant and Latrobe, Hoban, Hadfield and Mills had contributed their utmost skills; but the dream would never have been realized had it not been for the vision of Washington and Jefferson in the beginning, and had their successors not preserved and cherished this vision and seen that, as far as lay in their power, it was preserved.

Announcing the second of two volumes by OSVALD SIRÉN

interpreting Chinese garden art and its influence

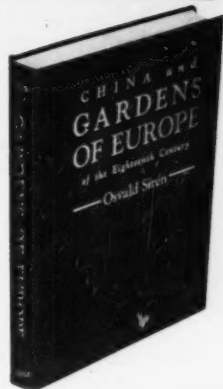
CHINA AND GARDENS OF EUROPE of the Eighteenth Century

This magnificent volume contributes fresh knowledge and artistic insight on one of the remarkable phases of modern European times—the wave of Chinese influence which swept its culture and art in the 18th century. Based upon research in original sources, particularly English, French, and Swedish, it is the first adequate treatment by an authority on the arts of China.

Recreating as lively a movement as ever engaged the arbiters of taste and fashion of an era, Dr. Sirén discusses the Chinese wave in all its major aspects: the changes in European landscape art; the architectural innovations; and the enthusiasm, discussion, and even controversy that accompanied the movement. Superbly illustrated with large-scale plates, the volume includes original photographs by the author, as well as older prints from several European collections.

"A year ago Dr. Osvald Sirén brought out his magnificent *Gardens of China*, a volume in which the publisher could take well justified pride . . . Now comes a companion piece to *Gardens of China* in every detail. Those who own the first will not want to miss *GARDENS OF EUROPE*, and many who see this new volume will be led to examine the earlier . . . The illustrations are a delight."—Joseph Henry Jackson, *SAN FRANCISCO CHRONICLE*.

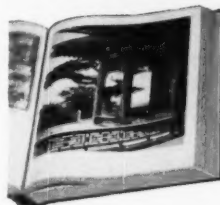
9 1/4 x 12 in., 452 pages, 281 illustrations (including 208 plates—16 in color), boxed. \$30



THE AUTHOR

Internationally famous authority on Chinese art and culture, OSVALD SIRÉN has spent long periods in China in pursuit of his professional studies. For many years on the staff of both the University of Stockholm and the National Museum of the same city, he has also written extensively on the painting and sculpture of China. His intimate knowledge of the Chinese people and their temperament gives him unusual qualifications to interpret the spirit of Chinese art and its influence.

— A companion volume to the widely-acclaimed GARDENS OF CHINA



Illustrated brochure describing both books on request. At your dealer or

ISSUED LAST YEAR, this monumental volume is one that Lewis Gannett of the *N. Y. Herald Tribune* described as "perhaps the handsomest production of the year." A revealing portrait of Chinese garden art, it is beautifully illustrated with original photographs—now irreplaceable and priceless—and a number of exquisite Chinese prints. 9 1/4 x 12 in., 363 pages, 289 illustrations (including 219 plates—11 in color), boxed. \$30

THE RONALD PRESS COMPANY 15 E. 26th St., N. Y. 10

*For everyone seriously interested
in Renaissance and Mannerist Art*



Parmigianino

HIS WORKS IN PAINTING

By Sydney J. Freedberg

A brilliant and penetrating analysis and interpretation of the works in painting of the great sixteenth-century artist, Parmigianino, which clarifies to a notable degree the history of the change in style from High Renaissance to Mannerism. Part I discusses Parmigianino's style, Part II specific paintings, and Part III is a catalogue raisonné of all Parmigianino's known authentic and attributed paintings. 167 halftones. \$12.50



At all bookstores, or
HARVARD UNIVERSITY PRESS Cambridge 38, Mass.



ART-MAKING

from
MEXICO
to
CHINA
by

JEAN CHARLOT

Old Masters for Tomorrow, Murals for Tomorrow, Twenty Centuries of Mexican Art, American Prints, The Renaissance in Haiti are a few of the titles of the 27 essays in this book—those on individual artists include El Greco, Tseng Yu-Ho, and Tamayo. Illustrated with line reproductions of the work of the artists discussed.

Ready October 20—\$3.00

Did you know that in between painting murals and teaching art, Jean Charlot illustrates the review we publish every two months, *Sheed & Ward's OWN TRUMPET*? A note to *Scholastica MacGill* will bring it to you, free and postpaid.

Order books from your bookstore

SHEED & WARD

NEW YORK 3

Richmond Revisited

At the start of a new season it is instructive and sobering to recall the "Battle of Richmond." That engagement, which took place in the spring, was useful in focusing attention on contemporary art, and by arousing the passionate concern of both sides won a victory for modern art and the living artist. It was gratifying that a group of paintings on the walls of a museum could stimulate such intensity and such conviction. This was in itself a tribute (unwitting on the part of the opposition) to the vitality of the show—a well-chosen selection of the most significant currents in American painting today—assembled for the Virginia Museum of Fine Arts by James Johnson Sweeney.

All this was to the good, for it had the merit of showing the general public that art is a serious thing. The same might be said of the editorial arguments and newspaper battles, were it not for the manner in which a few members of the opposition press conducted them. Their methods falsified and distorted the esthetic question, and were in effect designed not to clarify, but to prevent the public from making up its own mind. The Richmond incident was a violent instance of a pernicious tendency that is only too widespread. As a concentrated, classic case it will help us to understand a recurrent malady.

The appearance of old chestnuts among the diatribes was no surprise. We have come to expect that those who seek only the familiar in art will use only the familiar (even if discredited) arguments in its favor. What was good enough in the old days is still good enough today (and tomorrow) here too, even if it has long been clear that as either taste or thought, it was never any good at all. The fact that romanticism, realism, impressionism and post-impressionism—for all of which an old die-hard now has the greatest respect—have all proved *not* to be "ugly," "unlike nature," "done without sufficient training," "meaningless," "childlike," as once alleged, will give him no pause, nor suggest to him the prudent value of an open mind. He knows what is right and proper, and it is useless to tell him that the "upholders of tradition" (the role in which he fancies himself) once considered it wrong and improper, like much of the art on which he uses his expected expletives today. He is (or thinks he is) familiar with the past, and so likes it (though he would blush if he knew what once aroused the enthusiasm of his forerunners). Neither, on the other hand, will the die-hard's reactionary intransigence disturb anyone who is aware of the elementary fact that the art of the present cannot be like the art of the past and still be art—convincing, vital and alive.

But the Richmond controversy revealed a new and disturbing attitude. Those who were supposedly arguing for "sanity" in art, behaved in a manner very close to frenzy; those who were on the side of "standards" and "rules" did their best to uphold them with a rabbit-punch; those who supposedly supported "decency" overstepped all its bounds. One would hardly suspect from the vocabulary of Mr. Ross Valentine (columnist for the *Richmond Times-Dispatch* and leader of the opposition to the Museum show) that he was dealing with esthetic matters. He indulged himself in a wide range of expletives, condemned the exhibition wholesale, and hardly gave his readers the benefit of telling them what pictures he was discussing or, indeed, had even seen. Mr. Valentine made great play with the words "dishonest" and "distortion." One may ask what it is to try to condemn a whole exhibition because of one picture; to name that picture again and again, hardly mentioning any other; to disguise

SCULPTORS use PLASTILINE SCULPTURE GIUDICE

Prepared Solely By
"DITTA GOFFREDO GIUDICE" GENOA, ITALY

Exclusive representative

G. G. SCHROEDER, JR.
1708 Lincoln Liberty Bldg.
Philadelphia 7, Pa.

the fact that this was one painting among a great variety of styles and techniques ranging from a Rubensque realism through all degrees of representation, to abstraction. This kind of deliberate slanting and veiling of the facts may be accepted practice in propaganda journalism, but it is neither good reporting nor art criticism, and it is certainly "distortion."

At every point Mr. Valentine questioned the motives of the painters, and of all those who organized and supported the exhibition. He talked of "fads," "conspiracy," "mountebanks," "courtesans," "aberrations." He tried to create the impression that no modern artist is ever either serious or skilled. Now from his point of view this tactic had again the great advantage of freeing him from the concrete objects on the wall, and allowing him to range at will among generalized accusations of fraud and disingenuousness. Had he discussed some of the paintings, misstatements could have been refuted, and inaccurate descriptions would have revealed an inexperienced eye, and strange inferences a strange state of mind. But the works, whose particular character and quality were his proper business, he chose (with but three exceptions) to ignore.

Further accusations and innuendoes were in a similar vein. There was the suggestion that modern art was the product of "lipping exquisites," and by implication that any artist, or any member of the public associated with it, belonged in the same group. He described all modern art as a foreign importation and by a "clever dodge" decried "mixing art with religious prejudice" while implying by a choice of names that it issued solely from a single religious group. And finally by a completely gratuitous quotation from J. Edgar Hoover on an altogether different subject, he associated modern art and subversive political activity.

In the face of such tactics detailed refutation is beside the point. One may state again the well-known facts: modern art is the product of no one country, no one group; modern art is no passing fad, but has its own half-century of history and its own classics; modern art includes a variety of styles—realism, expressionism, cubism, surrealism, abstraction—that have little or nothing in common; most modern artists have undergone long academic training; modern artists (like all others) are not making "a good thing" out of their art, but undergo economic, social and psychological sacrifices for its sake; Communists in and out of Russia—along with Mr. Valentine—denounce all forms of modernism. (Note that this does *not*, as it might for Mr. Valentine himself, tell us anything about his politics.) Such statements of fact are useless in this case, because argument on this level is not its purpose. The intention of this sort of all-too-prevalent attack is not to discuss the merits of any picture, any artist, but to close the public's mind, to condemn *in advance* by the suggestive methods of "guilt by association," to prevent people from making up their own minds as to the value of new work, and finally to deny its being given a hearing on its own merits. These are, of course, the tactics and the purposes of artistic dictatorship. Their use in the public press in this country, whenever it occurs, should make readers wonder—and protest.

So in the coming season let tastes differ, and let those differences be expounded in forthright and penetrating language. Let both condemnation and praise be sincerely vociferous. But let us all—artists, critics and public—stick to the facts at hand. And for art the facts are the works themselves—the paintings and the sculpture. Let the artist create as he must, and let his work be shown, whatever its style. Let the critic explain what he sees, and let the public, with the help of the museums and the galleries, come with an open mind, and see for itself.

ROBERT GOLDWATER

WORKS OF ART

EGYPTIAN • GREEK • ROMAN • ORIENTAL • MEDIAEVAL
RENAISSANCE • PAINTINGS • DRAWINGS • PRINTS

JACOB HIRSCH

ANTIQUITIES AND NUMISMATICS, INC.
30 WEST 54TH STREET NEW YORK 19

PARKE-BERNET GALLERIES • Inc

980 MADISON AVENUE
NEW YORK 21

*Public Auction Sales of
Art, Literary and Other
Personal Property*

WEEKLY SEPTEMBER TO JUNE

Unsurpassed facilities for the exhibition and public sale of paintings, sculptures, antique furniture, tapestries, rugs, silver, fine porcelain jewelry, books, prints, other personal property

Ask to be placed on our mailing list
for free advance announcements
and our monthly *Bulletin*

students of art history!

4x5 glossy contact prints covering the complete field of the HISTORY OF ART, four to six cents each, separately or in sets.

- 3 1/4 x 4 black and white slides sixty-five cents
- 2 x 2 black and white slides seventy cents
- 2 x 2 color slides seventy-five cents
- 5 x 7 glossy prints thirty cents
- 8 x 10 glossy prints thirty-eight cents
- special price on quantity orders
- catalogue on request

(please state field of interest)

TAURGO
incorporated

320 east 63rd street
new york, new york

The American Federation of Arts

FOUNDED 1909. A NON-PROFIT AND EDUCATIONAL
ASSOCIATION INCORPORATED IN 1916.

Officers

ROBERT WOODS BLISS, Honorary President
L. M. C. SMITH, President
RICHARD F. BACH, First Vice-President
GRACE L. McCANN MORLEY, Second Vice-President
ELOISE SPAETH, Third Vice-President
ROY R. NEUBERGER, Treasurer
THOMAS C. PARKER, Secretary

Trustees

To Serve to 1951:

Lee A. Ault
Robert Woods Bliss
Ralph F. Colin
Lloyd Goodrich
Earle Ludgin

Grace L. McCann Morley
Thomas Brown Rudd
James Thrall Soby
Francis Henry Taylor
Emily Hall Tremaine

To Serve to 1952:

Richard F. Bach
Leslie Cheek, Jr.
Sumner McK. Crosby
Daniel S. Defenbacher
Rene d'Harnoncourt

H. Stanley Marcus
William M. Milliken
Elizabeth S. Navas
Vincent Price
Eloise Spaeth

To Serve to 1953:

Philip R. Adams
Alfred H. Barr, Jr.
Sidney Berkowitz
Bartlett H. Hayes, Jr.
Henry R. Hope

Roy R. Neuberger
Charles H. Sawyer
L. M. C. Smith
Hudson D. Walker

Contributors

The article by LOUIS FINKELSTEIN received second prize in the MAGAZINE OF ART Essay Awards for 1950. A graduate of Cooper Union Art School, Mr. Finkelstein studied also at the Art Students League and the Brooklyn Museum Art School. He is chairman of the co-operative Pyramid Gallery in New York and has exhibited there and in group shows.

CLEVE GRAY's paintings have been exhibited annually in New York since 1947. His work emphasizes the relation of contemporary painting to the cubist movement.

The article by ROBERT C. SMITH, associate professor of the history of art at the University of Pennsylvania, is a resumé of a longer study to be published shortly by the Academia Nacional de Belas Artes, Lisbon. An exhibition of his photographs, including those illustrating this article, will be displayed during October at the Library of Congress in connection with the International Colloquium on Luso-Brazilian Studies commemorating the 150th anniversary of the founding of the Library of Congress.

TALBOT HAMLIN, Professor in the School of Architecture at Columbia University, is the author of *Greek Revival Architecture in America*. He is at present engaged in writing a biography of Benjamin H. Latrobe.

Forthcoming

The November issue will feature a symposium on Government and Art in which JAMES THRALL SOBY, JACQUES BARZUN, DOUGLAS HASKELL and LLOYD GOODRICH will participate. Other articles will include SAM HUNTER, Cuttuso and De Chirico; SAMUEL M. GREEN, Maine Design; and Science and Technology as portrayed in the Corcoran Gallery's current American Professional exhibition.

This Issue, Every Issue of the **MAGAZINE OF ART is Indexed in the** **ART INDEX**

The *Art Index* is a complete Author, Illustrator and Subject index to material appearing in over 100 of the better periodicals and museum bulletins in the fields of ART • ARCHEOLOGY • ARCHITECTURE • CERAMICS • DECORATION AND ORNAMENT • GRAPHIC ARTS • INDUSTRIAL DESIGN • LANDSCAPE ARCHITECTURE • PAINTING • POTTERY • SCULPTURE • INTERIOR DECORATION. It is published quarterly.

You will probably find it most convenient to consult the *Art Index* in your own Public, University or Museum Library. But if you are doing research you may want your own subscription. If so, write for a sample copy and rate. Address:

Are You Using 16MM Films? If so you'll want to know about the **EDUCATIONAL FILM GUIDE**

This is a monthly (except July and August) Guide to virtually all "A" and "B plus" pictures. Many issues annotate and recommend films. Your *Magazine of Art* speaks highly of it. The cost is \$4.00 a year. It is available in approximately 7,000 libraries. A postcard will bring you a sample copy and full details.

THE H. W. WILSON COMPANY
950 UNIVERSITY AVENUE NEW YORK 52, NEW YORK

Letters to the Editor

Sir:

I read with great interest Mr. Laporte's significant article, "Lovis Corinth and German Expressionism," which appeared in the December issue of the *MAGAZINE OF ART*, as well as Mr. Bernard Myers' letter in the March issue. As Corinth's widow, who was also his pupil and who saw throughout a lifetime how Corinth painted, I feel qualified to comment on his style.

Mr. Laporte is right in calling some of Corinth's oils "dynamic interpretations of perception." The oils of his last period can, however, also be called metaphysical—a designation very fittingly chosen by Mr. Myers, who applies the term to etchings of Corinth's last period. In my opinion, it pertains also to oils of that period, for example the *Portrait of Groenvolt* and the *Red Crucifixion*, both painted in 1923.

This metaphysical element in Corinth's oils has also been recognized by many others who knew his work. To quote Robert Bertrand: "In Corinth's paintings, the subjects seem to be unreal; dissolved like fog they travel past the onlooker; the contours disappear, and the bodies are often deformed as if their structure no longer mattered. As he grew older, Corinth seemed to paint the picture behind the surface, a picture which only he could see . . ."

Corinth himself professed to this style in his autobiography: "Art does not mean copying nature, art must be metaphysical." This metaphysical style of his last period was the culmination of his art, a summit he reached partially because of the mental youthfulness he retained as he grew older. He always remained a revolutionary, seeking and solving his new problems. His outlook on life remained dynamic, and this made him a friend of younger artists. Students flocked to Corinth, admiring his knowledge and brilliant teaching, as well as his understanding. I have found hundreds of names of his pupils carefully written by him in his notebooks, which unfortunately, together with many of his manuscripts, sketches, a collection of paintings by other artists, some of his own earlier paintings and pictures from his childhood and his family, were burned during the war at Hamburg where they were in storage.

Corinth never tried to restrain anyone from going to study in Paris, where he himself had studied for several years when young. But he advised young painters not merely to copy French art after their return to Germany. This advice was not prompted by cheap nationalism; rather, he wanted them to assimilate what they had learned in France and then try to create something of their own. Corinth hoped to help form a new generation of German painters concerned with modern problems and new goals.

Although Corinth wrote articles on art and also expressed some ideas on the subject in his autobiography, it would be necessary to have known him personally in order to understand his philosophy completely. He was never very fond of discussing art nor did he, in general, occupy himself with the politics of art. A hard worker, full of fantasy and new ideas, he did not care to become identified with any particular art trend but preferred to follow his own ideas. Many contemporary artists were, of course, influenced by his style, and a certain affinity does exist, therefore, between his work and that of other German modernists.

Although Corinth did not agree with all phases of art of his time, he was not an opponent of the next era nor of modern art as such. On the contrary, since his most progressive period was towards the end of his life, Corinth was recognized as a true ally of modern art and its representatives.

Although in later life Corinth enjoyed great fame and recognition, he never forgot that it had taken him twenty years before he sold his first picture in Germany, because he was ahead of his time and made no concessions to the taste then prevailing there. At a time when nobody in Germany appreciated his art, he won prizes and medals in Paris and London. The memory of his early struggles also brought Corinth close to younger artists, whom he encouraged by buying their pictures.

There have always been discussions regarding the definition of Corinth's art. Julius Meier-Graefe often expressed the opinion, in conversations and in writing, that Corinth was an especially important artist although one not readily understood. After Corinth's death, I wrote the memoirs of my life with him, published two years ago as *Mein Leben mit Lovis Corinth*. I hope that I was able therein to give an idea of the singular combination of creative energy and great sensitivity which was characteristic of him.

The following incident throws some light on Corinth's uncanny gift for seeing below the surface and grasping—in this case prophetically—the very essence of his subject. One of his old friends was Bernt Groenvolt, himself a painter. They had not seen each other for many years, because Groenvolt lived in Norway. One day he came to Berlin unexpectedly and visited Corinth. Groenvolt was a man with rosy skin and blue eyes, gay and witty. I left the two friends alone in Corinth's studio. From my own studio next door I could hear them talk and sometimes laugh. After Groenvolt had gone, I went into Corinth's studio and asked, "Did you have a good time?" "I have painted his portrait," Corinth replied. "In two hours?" "There it is," said Corinth, pointing to the easel. I looked at it and stepped backwards, startled. "Lovis," I said, "the picture frightens me; you have painted on his face the shadow of death." As I got no answer, I changed the subject and began to talk about the qualities of the painting. . . . A few days later, we received the sad news of Groenvolt's sudden death.

For an historically correct appraisal of Corinth's work, one should have the opportunity of seeing a great number of his paintings assembled in a large exhibition. The most complete showing of this type was the Corinth Memorial Exhibition held at the Berlin National Galerie in 1926, comprising four hundred and eighteen oil paintings by Corinth, covering the years 1879 to 1925. A smaller, though still adequate, exhibition of Lovis Corinth's pictures has been scheduled by several museums in the United States for the next year. I hope that it may serve to further understanding of his art.

CHARLOTTE BEREND-CORINTH
New York City

Sir:

In his review of the Chicago exhibition catalogue, *From Colony to Nation*, Mr. James Thomas Flexner argues that "recent research" substantiates his opinion that early American painting was not a narrow portrait art, and that there exists a "mass of evidence" proving that even in the early period landscape, historical and still-life painting was of importance. He believes therefore that these branches of painting have been dismissed somewhat lightly on the basis of "traditional misconceptions." Mr. Flexner has made these points before in his *First Flowers of Our Wilderness*, and it is to be welcomed that he brings his argument up for review once more. Unfortunately, the limited space afforded either by the catalogue preface or this letter does not permit a thorough discussion of the matter. Mr. Flexner may be assured, however, that his research has not been overlooked nor has any admissible proof been "brushed away." The "mass of evidence" in existence did not seem weighty enough to demonstrate that any landscape painting of importance existed in this country before the romantic school. For instance, one cannot accept the obituary of Nathaniel Emmons telling us of his "admirable imitations of nature" as proof of his having painted landscapes which could be accepted as comparable to contemporary portrait painting.

Also, before one accepts any "landscape" mentioned in an old inventory, one must know whether what is meant is an American oil painting, some imported engraving or perhaps a Dutch landscape painting. The kind of landscape painting Mr. Flexner illustrates in his chapter on "Painting in All Its Branches" was referred to in catalogue entry No. 11, concerning an anonymous landscape from the Worcester Art Museum.

One can hardly speak of American landscapes other than topographical views before the group of English painters,

Beck, Groombridge, Guy and Winstanley make their appearance. With the public's apparent lack of interest in their work, even they had a hard time selling their paintings. In view of the scant and inferior kind of material in existence, should we then count on the fact that fate has deprived us of the best landscapes, and that by mere chance diarists have failed to put down data on such paintings? Instead of searching vainly for missing links, would it not seem more reasonable and rewarding to consider the ideological background of the period and try to assess what chances there might have been for the kind of landscape painting Mr. Flexner expects the colonies to have produced? In doing this, we will indeed find a mass of internal evidence showing that landscape painting did not and could not play any important role prior to the period of romanticism. Readers interested in this matter may be referred to a paper by this correspondent on the American attitude towards nature, forthcoming in the *Journal of the Warburg Institute*, to be followed later by a more complete publication.

As far as historical compositions and still-lives are concerned, theoretically there is little which speaks against the possibility of their having existed, but since we know of so few, there seems to be no good purpose in discussing them at length.

HANS HUTH
Art Institute of Chicago

Sir:

The Portland Art Museum would be grateful to know the whereabouts of any works painted by the late Clayton S. Price of Portland, Oregon. Any letters, clippings or other documents pertinent to his development as a painter would also be of value to the Museum's study.

THOMAS C. COLT, JR., DIRECTOR
Portland Art Museum

Film Review

The Birth of a Painting, produced, directed and released by Thomas Bouchard. 16 mm; color; sound; 3 reels (30 min.). Narration by Kurt Seligmann. Music by Buxtehude, Krieger and LeClair. Available from Thomas Bouchard, 80 West 70th Street, New York 18; rental \$25.

We generally think of surrealist painting in terms of its story-telling symbolism, its accuracy of detailed representation, or its use of vast perspectives. This film allows a surrealist painter to expound not symbolism or representation, but technique. With Kurt Seligmann's *Magnetic Mountain* as an example, and the artist himself as narrator, the film follows the technical growth of the work from the first drawings to the final varnish. Preparation of canvas, mixing of colors, use of brushes, all are shown as the picture progresses. The film's principal emphasis is on the value of alternating "fat" and "lean" layers in color application—a method employed by the old masters to insure stability of hue and minimum alteration in the painting's condition.

Commentary and action are sufficiently varied in detail to hold one's interest, and the beginning student has a clear demonstration of a process he must then learn how to perform himself. The public, too, has much to learn from actually seeing this mastery of a medium on the part of a modern painter, and clear-cut evidence that he achieves effects he has planned and carried through. The esthetic result is always in evidence, but it is nowhere explained. This technical film might well be matched with one in which the painter would explain the form and symbolic content of this same painting.

ROBERT GOLDWATER

NEW-AGE COLOR-SLIDES

138 W. 15

NEW YORK 11

Contemporary American Art

2" x 2" to 12" x 14": Mounted, and Illuminated.

Catalog 10c:

Telephone for Appointment

W Atkins 4-3031

Book Reviews

Claude Roger-Marx, *L'oeuvre grave de Vuillard, Monte-Carlo, Editions du Livre, 1948. 178 pp., 67 plates, 20 in color. \$22.50.*

Jacques Salomon, *Vuillard: Témoignage, Paris, Albin Michel, 1945. 152 pp., 107 illus.*

André Chastel, *Vuillard, Paris, Librairie Floury, 1946. 126 pp., 80 illus., 10 color plates. \$3.75.*

Claude Roger-Marx, *Vuillard et son temps, Paris, Arts et Métiers Graphiques, 1945. 214 pp., 123 illus., 6 color plates. \$4.00. English edition: Vuillard, His Life and Work, London, Paul Elek, 1946. \$6.50.*

Claude Roger-Marx, *Vuillard, Paris, Arts et Métiers Graphiques, 1948. 78 pp., 71 illus., 8 color plates. \$3.75.*

It is not often that a reviewer is hard put to find words for his enthusiasm. All the customary adjectives seem somewhat worn when one wishes to convey a sense of the exceptional, and their accumulation merely sounds like exaggeration. To come to the point, Claude Roger-Marx's catalogue of Vuillard's engravings is one of those rare publications which fill one with both delight and respect. There are several reasons for this, not the least among them being, of course, the extraordinary beauty of Vuillard's prints, many—if not practically all—of which will come as a surprise to most readers, since this aspect of the artist's work is so little known. While turning the pages, one has constantly the feeling of discovering an entirely new and enchanting little world, and this impression of discovery adds considerably to the pleasure that this book yields. Inseparable from this is the matchless quality of the reproductions, those in black and white as well as those in color, but particularly the latter. Of Vuillard's twenty-five color lithographs, no fewer than twenty are reproduced in full color, and this with such fidelity that the publisher took the precaution of adopting sizes either somewhat smaller or larger than the originals, so as to eliminate any danger of "confusion." Indeed, if there is anything that detracts from the beauty of these plates, it is the fact that one cannot help wondering how such marvels were achieved.

Other reasons for the excellence of this book are the short introduction and the scholarly descriptions accompanying the sixty-seven plates, representing the sixty lithographs and seven etchings that comprise Vuillard's entire graphic output. Doubtless no one could be better suited than Claude Roger-Marx to assemble this catalogue, for no one combines more happily a real, almost fanatic enthusiasm for modern prints with such a deep knowledge of all that concerns the graphic arts, and a lifelong acquaintance with the artists themselves. Many years of friendship with Vuillard and many hours spent rummaging through his portfolios have found their perfect conclusion in this publication, enabling us to enjoy the subtleties as well as the audacities in which these too neglected works abound.

Not a single book on Vuillard—who discouraged all attempts—was published during his lifetime, although a number appeared on his friend Bonnard. But since his death this gap in the literature of modern art has been very ably filled. Jacques Salomon, husband of Vuillard's niece and himself a painter, has written a book in which the artist is seen through the eyes of one of his few intimates and in which special attention is paid to technical questions. The illustrations include many photographs, pages from sketchbooks and autographs. M. Salomon is now preparing a complete catalogue of Vuillard's paintings.

André Chastel, perhaps the most promising among the young French historians of modern art, has devoted a penetrating study to Vuillard, analyzing his evolution, and has accompanied it by well-chosen illustrations, chronologically arranged, which will do much to further the understanding of his development. His book contains a short chronology and lists the artist's principal portraits and mural decorations.

The most richly documented publication on Vuillard is again by Claude Roger-Marx: *Vuillard et son temps*. It contains what seems to be the first extensive, although still comparatively short, bibliography. This volume has also been issued in an English translation. While the illustrations, particularly those in color, leave much to be desired, a second book by the same author, brought out by the same publisher, assembles some seventy good black-and-white plates and eight in color. No owners are given, but it is not without interest to state that some of the finest works have found their way more or less recently into American public and private collections.

JOHN REWALD
New York City

Alma S. Wittlin, *The Museum: Its History and Its Tasks in Education* (International Library of Sociology and Social Reconstruction), London, Routledge and Kegan Paul, 1949. 297 pp., 18 figs., 24 plates. \$5.50.

For more than a generation the standard work on museums has been Murray's *Museums and Their Uses*. No further attempt to treat them generally has been undertaken until the postwar years, when the consciousness of new responsibility in mass education has prompted a good deal of soul-searching on the part of everyone employed in these penitentiaries of learning. The phoenix-like rise of ICOM (International Council of Museums, a benevolent agency of a still more ineffectual UNESCO) upon the ashes of the League of Nations' Office International des Musées, has been an indication of a general sense of inadequacy and the desire to find the roots of our trouble, either in the historic past or in the psychoanalytical present. A variety of volumes appeared on both sides of the Atlantic, ranging from the sanguine and tedious statistics presented by Laurence Vail Coleman for the American Association of Museums, to a pertinent but perhaps impolitic essay, *Babel's Tower*, by this reviewer. Throughout this spate of articles and books runs the single theme that the museum is one of the few instruments of the academic past that can be reconverted to the needs of the sociological future.

It has been Dr. Alma Wittlin's happy lot to summarize and synthesize this literature, a task to which she was particularly well suited as a former student of Julius von Schlosser in Vienna; and she has performed it admirably. Following a tour of service in the museums of the continent, particularly in Spain, she established herself in England, where she is attached to the Ministry of Education. One may well hope that the British Government will find the means to support her thoughtful recommendations.

The book is divided into two major sections: the first, on the history of museums, covers much the same ground as that portrayed in the recent *Taste of Angels* and in *Lock, Stock, and Barrel*. But whereas the author of the former was interested in museums only as an episode in the more general considerations of the history of taste, and the Rigbys in the psychology of the collector, Dr. Wittlin has brought up to date the information so difficult to use in Murray's classic work and has made provocative commentaries upon the role that museums have played in the past. If she gives the impression that she has little concern for the purely artistic, and restrains herself from being moved by the personalities who walk across the footlights of Europe's palaces, she has more than made up for it in her wise and rational analysis of the role of the public museum in the nineteenth and twentieth centuries. While much of her study might seem to have been a re-working of too familiar ground, her common sense and judicious estimate of the museum movement between the two World Wars comes as a gust of fresh air and should be required reading for all graduate students in the fine arts as well as museum workers. Dr. Wittlin has spent her years of exile from her own country too close to reality to be deceived by fashionable estheticism or popular semantics. She concludes:

The first and main function of the public museum is to aid the adaptation of great masses of people to an environment characterized by an unprecedented rate of change in all conditions



A HISTORY OF Spanish Painting

VOLUME 10

The Early Renaissance in Andalusia

BY CHANDLER R. POST

THIS latest volume of a masterpiece of scholarship presents the first treatment, both comprehensive and detailed, of the early Renaissance in painting in Southern Spain. 482 pp., index, 200 illus., \$15.00.



At all bookstores, or

HARVARD UNIVERSITY PRESS

Cambridge 38, Massachusetts

A GRAND OPPORTUNITY TO OWN
THIS SUPERB BOOK AT A PRE-
PUBLICATION SAVING!

The INDEX of AMERICAN DESIGN

Text by Erwin O. Christensen

Introduction by Holger Cahill



A priceless picture-book of native American arts and crafts—everything from fire-engines to quilts and glassware—for all who warm to the creative craftsmanship of our forefathers. Almost 400 pictures—over 100 in gorgeous color—are the finest examples from the famous Index of American Design, housed in the National Art Gallery.

To be published Oct. 17

\$12.50 before Oct. 17, \$15 after. Order your pre-publication copy at your book store, or from THE MACMILLAN COMPANY, Dept. D, 60 5th Ave., NYC 11.

of life. For several generations, in fact since the industrial revolution, a high and ever-increasing rate of change has been the mark of our civilization. Tremendous changes have been taking place in two dimensions, through an acceleration of development in terms of time and through the growth of our environment owing to the reduction of distances by new means of communication. Few people, however, have fully adapted themselves to the transfer from parochial to world citizenship. The possibilities of successful mass education have in recent years been evidenced by results obtained in countries under totalitarian rule. Liberal Europe—or the liberal world—has yet to prove its worth in the field of mass education. The great task of stating facts and values of basic importance to us, and of shaping them into a manifold educational programme, awaits solution . . .

If compared with the subtlety of contemporary machinery human imagination appears as blunt as a prehistoric stone implement, the orbit of human consciousness often seems in keeping with the narrow reality of a medieval community. Every means must be used to remedy this ill-adaptation which would seem to lie at the basis of the unsettled conditions in our world. No means which might contribute to our adaptation to reality must be neglected. The museum may be one such agent. An omission of utilizing these potentialities in the reconstruction during the years to come will be a sin against democracy. The reconstruction of the museum to a functioning public institution is not a matter of concern merely to curators: it is the responsibility of the educationalist, of every socially minded person, of every citizen conscious of the implication of our own time.

FRANCIS HENRY TAYLOR
Metropolitan Museum of Art

Harold E. Wethey, *Colonial Architecture and Sculpture in Peru*, Cambridge, Mass., Harvard University, 1949. 330 pp., 366 illus. \$12.50.

An historically curious traveler to Latin America was until recently in the situation of somebody journeying to Italy before Burckhardt's *Cicerone* had appeared. Thanks to the infant science of Spanish American art history, the situation has changed considerably within the last two years. Not only do the *New World Guides* (Duell, Sloan and Pearce) offer to the traveler reliable chapters written by the best men in the field, but basic books on this hitherto blank area of the art map are now beginning to appear. Last year saw the memorable publication of George Kubler's work on Mexican architecture of the sixteenth century (Yale University Press), which is now followed by Wethey's publication, and it is expected that Pal Kelemen will have his general handbook of Latin American art ready by the next year. American scholars are thus making a decisive contribution to a much neglected field of art history.

To state the most important fact at the beginning: Wethey's book stands as the best book (in any language) dealing with the colonial art of Peru. It is exemplary by its comprehensiveness, its thoroughness and its objectivity. Thanks to the author's knowledge of Spanish art, his approach gains in three-dimensionality, since the accomplishments of the crown colony are seen and judged in relation to the Spanish motherland. Yet undue comparison with the art of Europe is avoided and full understanding of the autonomous colonial dialect persists.

In contrast with Kubler's standard work, Wethey does not limit himself to one century but has undertaken the impressive task of giving us a complete history of Peruvian art through the two hundred and fifty years of its colonial existence. Only one who has traveled in this part of the world can appreciate the difficulties which had to be overcome. The remoteness of the Andean villages, the lack of means of communication, the

haphazard statements in the local literature and the condition of many of the archives would make many less courageous than the author shrink from such an enterprise. Mr. Wethey, however, has surmounted most of these difficulties, has traveled from the sand wastes of Northern Peru to the loneliest villages of the Andes, has photographed interiors and exteriors, sculptural details of the decoration and *retablos* and has blown the dust from church archives. The result is worthy of the effort. Perhaps the most surprising factor emerging from these studies is the diversity of local styles. Each of the larger provincial centers has developed a peculiar manner of architectural expression—manners which differ from each other like various dialects of the same language. Consequently smaller communities located halfway between two centers will show features of both localities.

Peruvian architecture offers today a distorted picture due to the ravages of the elements which here have taken a heavier toll than in most countries. The total, therefore, is often grotesquely out of balance, as in the case of the exceptional wealth of monuments in Ayacucho compared with their relative dearth in the capital, Lima. Owing to the frequent and severe earthquakes, the sixteenth-century monuments are much scarcer than in Mexico, while for the baroque Peru offers the greatest wealth and variety of monuments in architecture and sculpture. It is surprising to note that during the renaissance there is much similarity with the other Latin American countries (because of the use of architectural treatises, presumably), while in the baroque period Peru shows a definitely different approach from that of Mexico. Between the two is Ecuador, eminently productive in the arts considering its smallness. It will still need considerable investigation to determine the give and take between Peru and Quito, the capital of the neighbor to the north. In sculpture, especially, Quito seems to be superior to local Peruvian schools and to have influenced other Spanish colonies by export.

The relation of the "mestizo style" of the Lake Titicaca area to the pre-Columbian heritage on the one hand, and to the Spanish-Moorish traditions on the other, are much clarified, and one of the most fascinating chapters in the history of folk art emerges more clearly. Since relatively few people will ever have the chance of visiting the Andean lake district on the Bolivian border, the excellent detail photographs will reveal a new world to many readers.

Wethey's book avoids any premature synthesis and therefore may appear to some as mostly descriptive in character. Indeed, the book is occasionally repetitive and by its very nature is primarily analytical with regard to architectural and sculptural data. It does not provide a sociological and economic interpretation of architecture as did Kubler's for Mexico, and one misses a discussion of the layout of Peruvian cities and villages. On the other hand Wethey, basing his research on analysis of the objects and on the use of documentary material, has clarified the historical evolution of architectural history and the history of ecclesiastic sculpture in Peru as has none of his Latin American and Spanish predecessors. His chronology supersedes that of Dorta (in Angulo's book, *Historia del arte hispano americano*), Benavides and Sola, the only ones who so far have presented a complete history of Peruvian architecture. Wethey has used to advantage the Peruvian archival research of Ugarte, Father Barriga and Harth-Terré, thus widening internationally their previous merely local recognition.

In short, this is the type of book which historical science demands in order to organize the vast and seemingly chaotic material of history. It is the achievement of dedication and patient unprejudiced observation, and as such represents a major contribution to art history.

The illustration of the text is lavish and the juxtaposition of plates excellent; yet the actual reproduction occasionally is marred by a grayish tone. In general, the production of the book is on a very high level. The author can look with satisfaction on the results of his devoted scholarship.

ALFRED NEUMEYER
San Francisco Public Library

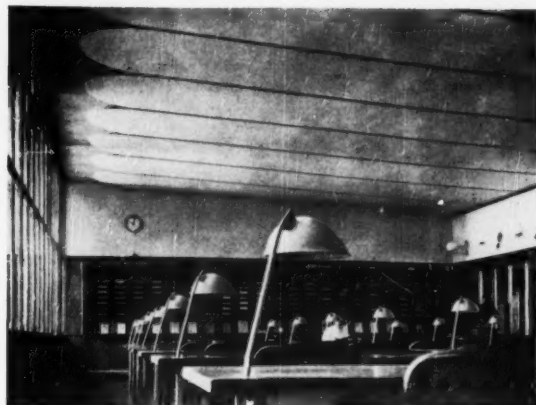
EARL STENDAHL

Ancient American Art
Modern French Paintings

7055 HILLSIDE AVE.

LOS ANGELES 28

Latest Books Received



Reading room of Canton Library, Lugano,
reproduced from G. E. Kidder Smith, *Switzerland Builds*.

Alpatov, Mikhail, *RUSSIAN IMPACT ON ART*, edited and with preface by Martin L. Wolf, translated by Ivy Litvinov, New York, Philosophical Library, 1950. xx + 352 pp., 32 plates. \$7.50.
ART EDUCATION TODAY, 1949-1950: THE TEACHER, New York, Columbia, 1950. 92 pp., illus. \$2.75.

Barzun, Jacques, *BERLIOZ AND THE ROMANTIC CENTURY*, Boston, Atlantic-Little, Brown, 1950. Vol. I, xv + 573 pp., 9 illus.; Vol. II, 511 pp., 9 illus. \$12.50.

Beckett, R. B., *HOGARTH*, London, Routledge and Kegan Paul, 1949. vii + 80 pp., 144 pp. of plates. 63s.

Bishop, Elizabeth, *OLIVER TARBELL EDDY, 1799-1868: A CATALOGUE OF HIS WORKS*, Newark, Newark Museum, 1950. 68 pp., 37 plates. \$1.25.

Boas, George, *WINGLESS PEGASUS: A HANDBOOK FOR CRITICS*, Baltimore, Johns Hopkins, 1950. x + 244 pp. \$3.50.

Calderon, W. Frank, *ANIMAL PAINTING & ANATOMY*, New York, Macmillan, 1950. 336 pp., 36 illus., 208 figs., frontispiece in color. \$5.

CEZANNE; DEGAS; MANET; with introductions by Maurice Raynal and biographical notes, Geneva, Albert Skira (distributed by World, Cleveland), 1950. Portfolios of 10 color reproductions. Each \$3.

Deknatel, Frederick, *EDVARD MUNCH*, with introduction by Johan H. Langaard, New York, Chanticleer, 1950. 120 pp., 79 plates, 6 in color. \$3.50.

Demus, Otto, *THE MOSAICS OF NORMAN SICILY*, New York, Philosophical Library, 1950. xx + 478 pp., 120 plates. \$18.50.

Denvir, Bernard, *CHARDIN*, New York, Harper, 1950. 18 pp. text, 39 plates, 8 in color. \$2.50.

DEUTSCHES KUNST ADRESSBUCH, edited by Walter Kaupert, Berlin, Kaupertverlag, 1950. xvi + 312 pp. DM 15.

Evans, Joan, *CLUNIAN ART OF THE ROMANESQUE PERIOD*, Cambridge, Cambridge University, 1950. xxv + 134 pp., 426 illus. \$14.

Felton, Herbert and John Harvey, *THE ENGLISH CATHEDRALS*, New York, Batsford, 1950. xi + 99 pp., 175 plates, with text figs. and diagrams. \$4.

FLEMISH MASTER DRAWINGS OF THE SEVENTEENTH CENTURY, with introduction and notes by A. J. J. Delen, New York, Harper, 1950. 90 pp., 57 illus., frontispiece in color. \$3.

Flexner, James Thomas, *THE POCKET HISTORY OF AMERICAN PAINTING*, New York, Pocket Books, 1950. ix + 118 pp., 52 illus., 4 in color. \$2.50.

Friedlaender, Walter, ed., *THE DRAWINGS OF NICOLAS POUSSIN, CATALOGUE RAISONNE: PART II: HISTORY, ROMANCE, ALLEGORY (Studies of the Warburg Institute, Vol. V, 2)*, London, University of London, 1949. 129 pp., illus. \$15.

Furthess, S. M. M., *GEORGES DE LA TOUR OF LORRAINE: 1593-1652*, London, Routledge and Kegan Paul, 1949. ix + 175 pp., 15 pp. of plates. \$9.

Geddes, Patrick, *CITIES IN EVOLUTION*, New York, Oxford, 1950. Revised edition. xxi + 241 pp., illus. \$3.75.

Goeritz, Mathias, *EL CIRCO*, Guadalajara, Camarauz, 1950. 5 pp. text, 11 drawings in black and white and color, unbound. \$2.90.

KRAUSHAAR GALLERIES

Works by

DEMUTH	LUKS
GLACKENS	LAWSON
LACHAISE	SLOAN
DICKINSON	PRENDERGAST

and others

Selected Paintings, Water Colors

Drawings, Sculpture & Prints

by

CONTEMPORARY AMERICAN ARTISTS

32 EAST 57TH STREET, NEW YORK CITY

THE DOWNTOWN GALLERY • 32 E. 51, N. Y.

25th ANNUAL EXHIBITION

NEW PAINTINGS AND SCULPTURE BY PROGRESSIVE AMERICANS

OILS

OCT. 2-21

SIX PAINTERS

Will Barnet • Cameron Booth • Peter Busa
Worden Day • Norman Daly • Balcomb Greene

BERTHA SCHAEFER GALLERY

32 East 57th Street

New York

PORTRAITS, INC.

PORTRAIT CENTER OF AMERICA

Family Portraits
Official Portraits
Portraits in Miniature
Portraits from Photographs



460 Park Ave., N. Y. 22, N. Y.

Lois Shaw Helen Appleton Read

- Goeritz, Mathias, *SOBRE LA LIBERTAD DE CREACION*, Guadalajara, Camarauz, 1950. Unpaged, illus. in black and white and color. \$60.
- Goldman, Hetty, ed., *EXCAVATIONS AT GOZLU KULE, TARSUS, Vol. I: THE HELLENISTIC AND ROMAN PERIODS*, Princeton, Princeton University, 1950. 420 pp., 276 plates, 9 plans, 5 foldouts. \$36.
- Gombrich, E. H., *THE STORY OF ART*, New York, Oxford (Phaidon), 1950. vi + 462 pp., 370 illus., 21 in color. \$5.50.
- Goodrich, Lloyd, *EDWARD HOPPER*, Baltimore, Allen Lane (Penguin), 1950. 15 pp. text, 32 pp. plates in black and white and color. \$5.
- Guggenheimer, Richard, *CREATIVE VISION IN ARTIST AND AUDIENCE*, New York, Harper, 1950. xi + 173 pp. \$2.50.
- Hallen, Julienne, *300 PROJECTS FOR HAND DECORATING*, New York, Homecrafts, 1950. 188 pp., illus. \$3.
- Holden, Harold M., *NOSES*, Cleveland, World, 1950. 252 pp., 20 illus. \$3.50.
- Hutchison, Collier, *TOWARD DAYBREAK*, preface by Jules Romain, New York, Harper, 1950. xv + 88 pp., 4 drawings by Marc Chagall. \$3.
- Janeway, Carol, *CERAMICS AND POTTERY MAKING FOR EVERYONE*, with preface by Hansleigh Wedgwood, New York, Tudor, 1950. 126 pp., illus. Paper \$1. Cloth \$3.
- Kaui, Georg, *DEUTSCHE MALEREI DES FUFZEHNTEN UND SECHZEHNTEN JAHRHUNDERTS*, Stuttgart, Cerd Hatje, 1950. 95 pp. text, 100 plates, 4 in color. \$3.50.
- McCauley, Elizabeth, *CAREERS IN THE ARTS, FINE AND APPLIED*, New York, John Day, 1950. 278 pp. \$3.75.
- Moholy-Nagy, Sibyl, *MOHOLY-NAGY: EXPERIMENT IN TOTALITY*, with introduction by Walter Gropius, New York, Harper, 1950. ix + 253 pp., 81 illus., 4 in color. \$6.50.
- Mongan, Elizabeth, *ROSENWALD COLLECTION: AN EXHIBITION OF RECENT ACQUISITIONS*, with foreword by Lessing Rosenwald, Washington, National Gallery, 1950. 40 pp., text, 80 plates.
- Myers, Bernard S., *MODERN ART IN THE MAKING*, New York, Whitesley House, 1950. xvi + 457 pp., 6 color plates, 218 illus. \$7.
- Patch, Howard Rollin, *THE OTHER WORLD, ACCORDING TO DESCRIPTIONS IN MEDIEVAL LITERATURE*, Cambridge, Harvard University, 1950. ix + 386 pp., illus. \$6.
- PETER HURD: *PORTFOLIO OF LANDSCAPES AND PORTRAITS*, Albuquerque, University of New Mexico, 1950. 8 color reproductions, unbound. \$12.50.
- PITTURA MODERNA ITALIANA, with introduction by Gino Chirighelli, Turin, Oregno Turati, 1949. 155 pp., 62 plates in black and white and color. 5000 lire.
- Read, Herbert, *ART AND SOCIETY*, New York, Pantheon, 1950. Second edition. xv + 152 pp., 66 illus. \$3.50.
- Rorimer, James J., with Gilbert Rabin, *SURVIVAL: THE SALVAGE AND PROTECTION OF ART IN WAR*, New York, Abelard, 1950. xi + 291 pp., illus. \$4.
- Santayana, George, *ATOMS OF THOUGHT: AN ANTHOLOGY*, selected and edited by Ira D. Cardiff, New York, Philosophical Library, 1950. xv + 284 pp. \$3.
- Saunders, J. B. deC. M., and Charles D. O'Malley, *THE ILLUSTRATIONS FROM THE WORKS OF ANDREAS VESALIUS OF BRUSSELS*, Cleveland, World, 1950. 252 pp., 96 plates. \$10.
- Siren, Osvald, *CHINA AND GARDENS OF EUROPE OF THE EIGHTEENTH CENTURY*, New York, Ronald, 1950. xiv + 223 pp., 192 plates + 16 in color. \$30.
- Smith, E. Baldwin, *THE DOME: A STUDY IN THE HISTORY OF IDEAS*, Princeton, Princeton University, 1950. x + 164 pp., 227 illus. \$7.50.
- Smith, G. E. Kidder, *SWITZERLAND BUILDS: ITS NATIVE AND MODERN ARCHITECTURE*, New York, Bonnier, 1950. 234 pp., illus. \$7.50.
- Smith, Janet K., *A MANUAL OF DESIGN*, New York, Reinhold, 1950. 193 pp., illus. \$5.
- Strain, Pamela, *PLEASURE FROM PICTURES: A BOOK FOR YOUNG AND OLD*, New York, Studio, 1950. 128 pp., illus. in black and white and color. \$5.
- Thorne, Diana, *HOW TO DRAW THE DOG: A TECHNICAL TREATISE*, New York, Watson-Cupitt, 1950. vii + 83 pp., illus. \$4.
- Tovell, Ruth Massey, *FLEMISH ARTISTS OF THE VALOIS COURTS*, Toronto, University of Toronto, 1950. xviii + 157 pp., 49 plates + 11 in color. \$11.
- Venturi, Lionello, *IMPRESSIONISTS AND SYMBOLISTS*, translated by Francis Steegmuller, New York, Scribners, 1950. 244 pp., 217 plates. \$5.
- Webb, G., *BAROQUE ART (from Proceedings of the British Academy, Vol XXXIII)*, New York, Oxford, 1950. 20 pp., 8 plates. \$1.50.

October Exhibition Calendar

All information listed is supplied by exhibitors in response to mailed questionnaires.

- ALBANY, N. Y.** Albany Institute of History and Art, to Oct. 15: Pigs by Grandma Moses—90th Birthday Celebration Exhib. Oct. 1-22: 1950 AIA Nat'l Honor Awards (AFA). Oct. 17-30: Pigs by Stanley Rite, One-Man Show.
- ALBION, MICH.** Albion College, to Oct. 6: Prints and Drawings (Midtown Gal.). Steuben Glass, Oct. 12-31: Design for Today's House. Twenty Centuries of Christian Art. Korean Objects.
- ANN ARBOR, MICH.** Museum of Art, University of Michigan, Oct. 1-22: Art Schools, U.S.A., 1949 (AFA). Oct. 15-Nov. 5: A New Direction in Intaglio.
- ASHEVILLE, N. C.** Asheville Art Museum, Oct. 3-29: Asheville Artist Guild, Oct. 31-Nov. 26: Woods and Oils by W. Lester Stevens.
- ATHENS, GA.** University of Georgia, Georgia Museum of Fine Arts, to Oct. 10: Prominent Amer. Artists Covering 100 Years, Oct. 1-22: The Prophets (AFA). Oct. 12-Nov. 15: British Artists (IBM).
- ATHENS, OHIO** Ohio University, Chubb Library, Oct. 5-26: Book Jackets (AFA).
- ATLANTA, GA.** Georgia Institute of Technology, School of Architecture, Oct. 1-22: From Colony to Nation (AFA).
- BALTIMORE, MD.** Baltimore Museum of Art, Oct. 5-26: Juliana Force and Amer. Art (AFA). To Dec. 3: Indian Exhib.
- BALTIMORE, MD.** Walters Art Gallery, to Oct. 8: Ancient Transportation and Communication.
- BATON ROUGE, LA.** Louisiana Art Commission, Oct. 4-28: Photos by A. E. Woolley, La. Photographer. Pigs by Members of Terrebonne Art League, La. Rural Art Group.
- BEVERLY HILLS, CALIF.** Frank Perls Gallery, to Oct. 11: Pigs and Woods by Joan Miro, Oct. 12-Nov. 1: Recent Pigs by Charming Peake.
- BIRMINGHAM, ALA.** Public Library Art Gallery, Oct. 1-31: Birmingham Art Club, Non-Jury Show.
- BLOOMFIELD HILLS, MICH.** Museum, Cranbrook Academy of Art, Oct. 5-26: Fifty Books of the Year, 1950 (AIGA). Oct. 14-Nov. 27: Contemp. Sculpt.
- BLOOMINGTON, IND.** Art Center, Indiana University, Oct. 1-22: Frankly Romantic (AFA).
- BOSTON, MASS.** Boston Museum of Fine Arts, to Oct. 8: French Arts of the 18th Cen. Oct. 26-Dec. 17: Mem. Exhib. of Woods by Dodge MacKnight.
- BUFFALO, N. Y.** Albright Art Gallery, to Oct. 26: Eugene Speicher, Retrospective Exhib. Oct. 13-Nov. 8: Patteran.
- CALGARY, ALBERTA** Calgary Allied Arts Council, to Oct. 12: Mexican Pigs by Leonard Brooks. To Oct. 13: Mexican Photos by Rita Brooks.
- CAMBRIDGE, MASS.** Busch-Reisinger Museum, Harvard University, Oct. 3-31: Textiles by Anni Albers.
- Fogg Museum of Art, Harvard University**, Oct. 16-Nov. 23: Three Designers for the Contemp. Theatre: Robert Edmond Jones, Donald Oenslager, Lee Simonson.
- Massachusetts Institute of Technology**, to Oct. 7: Primitive Art, to Oct. 15: Design Down Under.
- CARMEL, CALIF.** Carmel Art Association Gallery, Oct. 1-15: Oils by L. Maynard Curtis, One-Man Show. Oct. 1-31: General Show of Oils and Woods by Members, Oct. 16-31: Oils by Anders Gittelson, One-Man Show.
- CHAPEL HILL, N. C.** Person Hall Art Gallery, University of North Carolina, Oct. 1-25: Young North Carolina Artists.
- CHARLOTTE, N. C.** Mint Museum of Art, to Oct. 15: Masters of the Barbizon School (AFA).
- CHARLOTTESVILLE, VA.** University of Virginia, Museum of Fine Arts, Oct. 1-22: The Lifar Coll. of Ballet Designs and Costumes (AFA).
- CHICAGO, ILL.** Art Institute of Chicago, to Oct. 8: Prints by Honoré Daumier, Oct. 13-Nov. 26: Photos by Dr. Marcel Sternberger: Character Studies of Famous Persons, Oct. 1-Indef.: Arts of the Watchmakers and Goldsmiths of the 17th to 19th Centuries.
- Chicago Galleries Association**, Oct. 7-28: Oils of Horses by Jane Llewellyn Oct. Landscapes by Arnold Turtle.
- Chicago Public Library**, Oct. 1-31: Pigs by Harold Haydon. Silver by Herman Garfield.
- Historical Society**, Oct. 1-22: Ghosts Along the Mississippi (AFA).
- Institute of Design**, Oct. 1-22: High Speed Photog. by Harold E. Edgerton (AFA).
- Doll and Richards**, Oct. 9-21: Pigs by Elias Newman, Oct. 24-Nov. 11: Woods by Eliot O'Hara.
- Institute of Contemporary Art**, Oct. 5-Nov. 10: Christian Berard Mem. Exhib.
- Vase Galleries**, to Oct. 14: Prof. Arthur Pope, Retrospective Exhib. Oct. 16-Nov. 4: Pigs by Laurence Sisson.
- BOWLING GREEN, OHIO** Bowling Green State University, Oct. 1-22: Folk Arts of the South Amer. Highlands (AFA).
- BROOKLYN, N. Y.** Brooklyn Museum, to Oct. 23: Photos by Victor Lorado.
- BUFFALO, N. Y.** Albright Art Gallery, to Oct. 26: Eugene Speicher, Retrospective Exhib. Oct. 13-Nov. 8: Patteran.
- CALGARY, ALBERTA** Calgary Allied Arts Council, to Oct. 12: Mexican Pigs by Leonard Brooks. To Oct. 13: Mexican Photos by Rita Brooks.
- CAMBRIDGE, MASS.** Busch-Reisinger Museum, Harvard University, Oct. 3-31: Textiles by Anni Albers.
- Fogg Museum of Art, Harvard University**, Oct. 16-Nov. 23: Three Designers for the Contemp. Theatre: Robert Edmond Jones, Donald Oenslager, Lee Simonson.
- Massachusetts Institute of Technology**, to Oct. 7: Primitive Art, to Oct. 15: Design Down Under.
- CARMEL, CALIF.** Carmel Art Association Gallery, Oct. 1-15: Oils by L. Maynard Curtis, One-Man Show. Oct. 1-31: General Show of Oils and Woods by Members, Oct. 16-31: Oils by Anders Gittelson, One-Man Show.
- CHAPEL HILL, N. C.** Person Hall Art Gallery, University of North Carolina, Oct. 1-25: Young North Carolina Artists.
- CHARLOTTE, N. C.** Mint Museum of Art, to Oct. 15: Masters of the Barbizon School (AFA).
- CHARLOTTESVILLE, VA.** University of Virginia, Museum of Fine Arts, Oct. 1-22: The Lifar Coll. of Ballet Designs and Costumes (AFA).
- CHICAGO, ILL.** Art Institute of Chicago, to Oct. 8: Prints by Honoré Daumier, Oct. 13-Nov. 26: Photos by Dr. Marcel Sternberger: Character Studies of Famous Persons, Oct. 1-Indef.: Arts of the Watchmakers and Goldsmiths of the 17th to 19th Centuries.
- Chicago Galleries Association**, Oct. 7-28: Oils of Horses by Jane Llewellyn Oct. Landscapes by Arnold Turtle.
- Chicago Public Library**, Oct. 1-31: Pigs by Harold Haydon. Silver by Herman Garfield.
- Historical Society**, Oct. 1-22: Ghosts Along the Mississippi (AFA).
- Institute of Design**, Oct. 1-22: High Speed Photog. by Harold E. Edgerton (AFA).
- Doll and Richards**, Oct. 9-21: Pigs by Elias Newman, Oct. 24-Nov. 11: Woods by Eliot O'Hara.
- Institute of Contemporary Art**, Oct. 5-Nov. 10: Christian Berard Mem. Exhib.
- Vase Galleries**, to Oct. 14: Prof. Arthur Pope, Retrospective Exhib. Oct. 16-Nov. 4: Pigs by Laurence Sisson.
- BOWLING GREEN, OHIO** Bowling Green State University, Oct. 1-22: Folk Arts of the South Amer. Highlands (AFA).
- BROOKLYN, N. Y.** Brooklyn Museum, to Oct. 23: Photos by Victor Lorado.
- BUFFALO, N. Y.** Albright Art Gallery, to Oct. 26: Eugene Speicher, Retrospective Exhib. Oct. 13-Nov. 8: Patteran.
- CALGARY, ALBERTA** Calgary Allied Arts Council, to Oct. 12: Mexican Pigs by Leonard Brooks. To Oct. 13: Mexican Photos by Rita Brooks.
- CAMBRIDGE, MASS.** Busch-Reisinger Museum, Harvard University, Oct. 3-31: Textiles by Anni Albers.
- Fogg Museum of Art, Harvard University**, Oct. 16-Nov. 23: Three Designers for the Contemp. Theatre: Robert Edmond Jones, Donald Oenslager, Lee Simonson.
- Massachusetts Institute of Technology**, to Oct. 7: Primitive Art, to Oct. 15: Design Down Under.
- CARMEL, CALIF.** Carmel Art Association Gallery, Oct. 1-15: Oils by L. Maynard Curtis, One-Man Show. Oct. 1-31: General Show of Oils and Woods by Members, Oct. 16-31: Oils by Anders Gittelson, One-Man Show.
- CHAPEL HILL, N. C.** Person Hall Art Gallery, University of North Carolina, Oct. 1-25: Young North Carolina Artists.
- CHARLOTTE, N. C.** Mint Museum of Art, to Oct. 15: Masters of the Barbizon School (AFA).
- CHARLOTTESVILLE, VA.** University of Virginia, Museum of Fine Arts, Oct. 1-22: The Lifar Coll. of Ballet Designs and Costumes (AFA).
- CHICAGO, ILL.** Art Institute of Chicago, to Oct. 8: Prints by Honoré Daumier, Oct. 13-Nov. 26: Photos by Dr. Marcel Sternberger: Character Studies of Famous Persons, Oct. 1-Indef.: Arts of the Watchmakers and Goldsmiths of the 17th to 19th Centuries.
- Chicago Galleries Association**, Oct. 7-28: Oils of Horses by Jane Llewellyn Oct. Landscapes by Arnold Turtle.
- Chicago Public Library**, Oct. 1-31: Pigs by Harold Haydon. Silver by Herman Garfield.
- Historical Society**, Oct. 1-22: Ghosts Along the Mississippi (AFA).
- Institute of Design**, Oct. 1-22: High Speed Photog. by Harold E. Edgerton (AFA).
- Doll and Richards**, Oct. 9-21: Pigs by Elias Newman, Oct. 24-Nov. 11: Woods by Eliot O'Hara.
- Institute of Contemporary Art**, Oct. 5-Nov. 10: Christian Berard Mem. Exhib.
- Vase Galleries**, to Oct. 14: Prof. Arthur Pope, Retrospective Exhib. Oct. 16-Nov. 4: Pigs by Laurence Sisson.
- BOWLING GREEN, OHIO** Bowling Green State University, Oct. 1-22: Folk Arts of the South Amer. Highlands (AFA).
- BROOKLYN, N. Y.** Brooklyn Museum, to Oct. 23: Photos by Victor Lorado.
- BUFFALO, N. Y.** Albright Art Gallery, to Oct. 26: Eugene Speicher, Retrospective Exhib. Oct. 13-Nov. 8: Patteran.
- CALGARY, ALBERTA** Calgary Allied Arts Council, to Oct. 12: Mexican Pigs by Leonard Brooks. To Oct. 13: Mexican Photos by Rita Brooks.
- CAMBRIDGE, MASS.** Busch-Reisinger Museum, Harvard University, Oct. 3-31: Textiles by Anni Albers.
- Fogg Museum of Art, Harvard University**, Oct. 16-Nov. 23: Three Designers for the Contemp. Theatre: Robert Edmond Jones, Donald Oenslager, Lee Simonson.
- Massachusetts Institute of Technology**, to Oct. 7: Primitive Art, to Oct. 15: Design Down Under.
- CARMEL, CALIF.** Carmel Art Association Gallery, Oct. 1-15: Oils by L. Maynard Curtis, One-Man Show. Oct. 1-31: General Show of Oils and Woods by Members, Oct. 16-31: Oils by Anders Gittelson, One-Man Show.
- CHAPEL HILL, N. C.** Person Hall Art Gallery, University of North Carolina, Oct. 1-25: Young North Carolina Artists.
- CHARLOTTE, N. C.** Mint Museum of Art, to Oct. 15: Masters of the Barbizon School (AFA).
- CHARLOTTESVILLE, VA.** University of Virginia, Museum of Fine Arts, Oct. 1-22: The Lifar Coll. of Ballet Designs and Costumes (AFA).
- CHICAGO, ILL.** Art Institute of Chicago, to Oct. 8: Prints by Honoré Daumier, Oct. 13-Nov. 26: Photos by Dr. Marcel Sternberger: Character Studies of Famous Persons, Oct. 1-Indef.: Arts of the Watchmakers and Goldsmiths of the 17th to 19th Centuries.
- Chicago Galleries Association**, Oct. 7-28: Oils of Horses by Jane Llewellyn Oct. Landscapes by Arnold Turtle.
- Chicago Public Library**, Oct. 1-31: Pigs by Harold Haydon. Silver by Herman Garfield.
- Historical Society**, Oct. 1-22: Ghosts Along the Mississippi (AFA).
- Institute of Design**, Oct. 1-22: High Speed Photog. by Harold E. Edgerton (AFA).
- Doll and Richards**, Oct. 9-21: Pigs by Elias Newman, Oct. 24-Nov. 11: Woods by Eliot O'Hara.
- Institute of Contemporary Art**, Oct. 5-Nov. 10: Christian Berard Mem. Exhib.
- Vase Galleries**, to Oct. 14: Prof. Arthur Pope, Retrospective Exhib. Oct. 16-Nov. 4: Pigs by Laurence Sisson.
- BOWLING GREEN, OHIO** Bowling Green State University, Oct. 1-22: Folk Arts of the South Amer. Highlands (AFA).
- BROOKLYN, N. Y.** Brooklyn Museum, to Oct. 23: Photos by Victor Lorado.
- BUFFALO, N. Y.** Albright Art Gallery, to Oct. 26: Eugene Speicher, Retrospective Exhib. Oct. 13-Nov. 8: Patteran.
- CALGARY, ALBERTA** Calgary Allied Arts Council, to Oct. 12: Mexican Pigs by Leonard Brooks. To Oct. 13: Mexican Photos by Rita Brooks.
- CAMBRIDGE, MASS.** Busch-Reisinger Museum, Harvard University, Oct. 3-31: Textiles by Anni Albers.
- Fogg Museum of Art, Harvard University**, Oct. 16-Nov. 23: Three Designers for the Contemp. Theatre: Robert Edmond Jones, Donald Oenslager, Lee Simonson.
- Massachusetts Institute of Technology**, to Oct. 7: Primitive Art, to Oct. 15: Design Down Under.
- CARMEL, CALIF.** Carmel Art Association Gallery, Oct. 1-15: Oils by L. Maynard Curtis, One-Man Show. Oct. 1-31: General Show of Oils and Woods by Members, Oct. 16-31: Oils by Anders Gittelson, One-Man Show.
- CHAPEL HILL, N. C.** Person Hall Art Gallery, University of North Carolina, Oct. 1-25: Young North Carolina Artists.
- CHARLOTTE, N. C.** Mint Museum of Art, to Oct. 15: Masters of the Barbizon School (AFA).
- CHARLOTTESVILLE, VA.** University of Virginia, Museum of Fine Arts, Oct. 1-22: The Lifar Coll. of Ballet Designs and Costumes (AFA).
- CHICAGO, ILL.** Art Institute of Chicago, to Oct. 8: Prints by Honoré Daumier, Oct. 13-Nov. 26: Photos by Dr. Marcel Sternberger: Character Studies of Famous Persons, Oct. 1-Indef.: Arts of the Watchmakers and Goldsmiths of the 17th to 19th Centuries.
- Chicago Galleries Association**, Oct. 7-28: Oils of Horses by Jane Llewellyn Oct. Landscapes by Arnold Turtle.
- Chicago Public Library**, Oct. 1-31: Pigs by Harold Haydon. Silver by Herman Garfield.
- Historical Society**, Oct. 1-22: Ghosts Along the Mississippi (AFA).
- Institute of Design**, Oct. 1-22: High Speed Photog. by Harold E. Edgerton (AFA).
- Doll and Richards**, Oct. 9-21: Pigs by Elias Newman, Oct. 24-Nov. 11: Woods by Eliot O'Hara.
- Institute of Contemporary Art**, Oct. 5-Nov. 10: Christian Berard Mem. Exhib.
- Vase Galleries**, to Oct. 14: Prof. Arthur Pope, Retrospective Exhib. Oct. 16-Nov. 4: Pigs by Laurence Sisson.
- BOWLING GREEN, OHIO** Bowling Green State University, Oct. 1-22: Folk Arts of the South Amer. Highlands (AFA).
- BROOKLYN, N. Y.** Brooklyn Museum, to Oct. 23: Photos by Victor Lorado.
- BUFFALO, N. Y.** Albright Art Gallery, to Oct. 26: Eugene Speicher, Retrospective Exhib. Oct. 13-Nov. 8: Patteran.
- CALGARY, ALBERTA** Calgary Allied Arts Council, to Oct. 12: Mexican Pigs by Leonard Brooks. To Oct. 13: Mexican Photos by Rita Brooks.
- CAMBRIDGE, MASS.** Busch-Reisinger Museum, Harvard University, Oct. 3-31: Textiles by Anni Albers.
- Fogg Museum of Art, Harvard University**, Oct. 16-Nov. 23: Three Designers for the Contemp. Theatre: Robert Edmond Jones, Donald Oenslager, Lee Simonson.
- Massachusetts Institute of Technology**, to Oct. 7: Primitive Art, to Oct. 15: Design Down Under.
- CARMEL, CALIF.** Carmel Art Association Gallery, Oct. 1-15: Oils by L. Maynard Curtis, One-Man Show. Oct. 1-31: General Show of Oils and Woods by Members, Oct. 16-31: Oils by Anders Gittelson, One-Man Show.
- CHAPEL HILL, N. C.** Person Hall Art Gallery, University of North Carolina, Oct. 1-25: Young North Carolina Artists.
- CHARLOTTE, N. C.** Mint Museum of Art, to Oct. 15: Masters of the Barbizon School (AFA).
- CHARLOTTESVILLE, VA.** University of Virginia, Museum of Fine Arts, Oct. 1-22: The Lifar Coll. of Ballet Designs and Costumes (AFA).
- CHICAGO, ILL.** Art Institute of Chicago, to Oct. 8: Prints by Honoré Daumier, Oct. 13-Nov. 26: Photos by Dr. Marcel Sternberger: Character Studies of Famous Persons, Oct. 1-Indef.: Arts of the Watchmakers and Goldsmiths of the 17th to 19th Centuries.
- Chicago Galleries Association**, Oct. 7-28: Oils of Horses by Jane Llewellyn Oct. Landscapes by Arnold Turtle.
- Chicago Public Library**, Oct. 1-31: Pigs by Harold Haydon. Silver by Herman Garfield.
- Historical Society**, Oct. 1-22: Ghosts Along the Mississippi (AFA).
- Institute of Design**, Oct. 1-22: High Speed Photog. by Harold E. Edgerton (AFA).
- Doll and Richards**, Oct. 9-21: Pigs by Elias Newman, Oct. 24-Nov. 11: Woods by Eliot O'Hara.
- Institute of Contemporary Art**, Oct. 5-Nov. 10: Christian Berard Mem. Exhib.
- Vase Galleries**, to Oct. 14: Prof. Arthur Pope, Retrospective Exhib. Oct. 16-Nov. 4: Pigs by Laurence Sisson.
- BOWLING GREEN, OHIO** Bowling Green State University, Oct. 1-22: Folk Arts of the South Amer. Highlands (AFA).
- BROOKLYN, N. Y.** Brooklyn Museum, to Oct. 23: Photos by Victor Lorado.
- BUFFALO, N. Y.** Albright Art Gallery, to Oct. 26: Eugene Speicher, Retrospective Exhib. Oct. 13-Nov. 8: Patteran.
- CALGARY, ALBERTA** Calgary Allied Arts Council, to Oct. 12: Mexican Pigs by Leonard Brooks. To Oct. 13: Mexican Photos by Rita Brooks.
- CAMBRIDGE, MASS.** Busch-Reisinger Museum, Harvard University, Oct. 3-31: Textiles by Anni Albers.
- Fogg Museum of Art, Harvard University**, Oct. 16-Nov. 23: Three Designers for the Contemp. Theatre: Robert Edmond Jones, Donald Oenslager, Lee Simonson.
- Massachusetts Institute of Technology**, to Oct. 7: Primitive Art, to Oct. 15: Design Down Under.
- CARMEL, CALIF.** Carmel Art Association Gallery, Oct. 1-15: Oils by L. Maynard Curtis, One-Man Show. Oct. 1-31: General Show of Oils and Woods by Members, Oct. 16-31: Oils by Anders Gittelson, One-Man Show.
- CHAPEL HILL, N. C.** Person Hall Art Gallery, University of North Carolina, Oct. 1-25: Young North Carolina Artists.
- CHARLOTTE, N. C.** Mint Museum of Art, to Oct. 15: Masters of the Barbizon School (AFA).
- CHARLOTTESVILLE, VA.** University of Virginia, Museum of Fine Arts, Oct. 1-22: The Lifar Coll. of Ballet Designs and Costumes (AFA).
- CHICAGO, ILL.** Art Institute of Chicago, to Oct. 8: Prints by Honoré Daumier, Oct. 13-Nov. 26: Photos by Dr. Marcel Sternberger: Character Studies of Famous Persons, Oct. 1-Indef.: Arts of the Watchmakers and Goldsmiths of the 17th to 19th Centuries.
- Chicago Galleries Association**, Oct. 7-28: Oils of Horses by Jane Llewellyn Oct. Landscapes by Arnold Turtle.
- Chicago Public Library**, Oct. 1-31: Pigs by Harold Haydon. Silver by Herman Garfield.
- Historical Society**, Oct. 1-22: Ghosts Along the Mississippi (AFA).
- Institute of Design**, Oct. 1-22: High Speed Photog. by Harold E. Edgerton (AFA).
- Doll and Richards**, Oct. 9-21: Pigs by Elias Newman, Oct. 24-Nov. 11: Woods by Eliot O'Hara.
- Institute of Contemporary Art**, Oct. 5-Nov. 10: Christian Berard Mem. Exhib.
- Vase Galleries**, to Oct. 14: Prof. Arthur Pope, Retrospective Exhib. Oct. 16-Nov. 4: Pigs by Laurence Sisson.
- BOWLING GREEN, OHIO** Bowling Green State University, Oct. 1-22: Folk Arts of the South Amer. Highlands (AFA).
- BROOKLYN, N. Y.** Brooklyn Museum, to Oct. 23: Photos by Victor Lorado.
- BUFFALO, N. Y.** Albright Art Gallery, to Oct. 26: Eugene Speicher, Retrospective Exhib. Oct. 13-Nov. 8: Patteran.
- CALGARY, ALBERTA** Calgary Allied Arts Council, to Oct. 12: Mexican Pigs by Leonard Brooks. To Oct. 13: Mexican Photos by Rita Brooks.
- CAMBRIDGE, MASS.** Busch-Reisinger Museum, Harvard University, Oct. 3-31: Textiles by Anni Albers.
- Fogg Museum of Art, Harvard University**, Oct. 16-Nov. 23: Three Designers for the Contemp. Theatre: Robert Edmond Jones, Donald Oenslager, Lee Simonson.
- Massachusetts Institute of Technology**, to Oct. 7: Primitive Art, to Oct. 15: Design Down Under.
- CARMEL, CALIF.** Carmel Art Association Gallery, Oct. 1-15: Oils by L. Maynard Curtis, One-Man Show. Oct. 1-31: General Show of Oils and Woods by Members, Oct. 16-31: Oils by Anders Gittelson, One-Man Show.
- CHAPEL HILL, N. C.** Person Hall Art Gallery, University of North Carolina, Oct. 1-25: Young North Carolina Artists.
- CHARLOTTE, N. C.** Mint Museum of Art, to Oct. 15: Masters of the Barbizon School (AFA).
- CHARLOTTESVILLE, VA.** University of Virginia, Museum of Fine Arts, Oct. 1-22: The Lifar Coll. of Ballet Designs and Costumes (AFA).
- CHICAGO, ILL.** Art Institute of Chicago, to Oct. 8: Prints by Honoré Daumier, Oct. 13-Nov. 26: Photos by Dr. Marcel Sternberger: Character Studies of Famous Persons, Oct. 1-Indef.: Arts of the Watchmakers and Goldsmiths of the 17th to 19th Centuries.
- Chicago Galleries Association**, Oct. 7-28: Oils of Horses by Jane Llewellyn Oct. Landscapes by Arnold Turtle.
- Chicago Public Library**, Oct. 1-31: Pigs by Harold Haydon. Silver by Herman Garfield.
- Historical Society**, Oct. 1-22: Ghosts Along the Mississippi (AFA).
- Institute of Design**, Oct. 1-22: High Speed Photog. by Harold E. Edgerton (AFA).
- Doll and Richards**, Oct. 9-21: Pigs by Elias Newman, Oct. 24-Nov. 11: Woods by Eliot O'Hara.
- Institute of Contemporary Art**, Oct. 5-Nov. 10: Christian Berard Mem. Exhib.
- Vase Galleries**, to Oct. 14: Prof. Arthur Pope, Retrospective Exhib. Oct. 16-Nov. 4: Pigs by Laurence Sisson.
- BOWLING GREEN, OHIO** Bowling Green State University, Oct. 1-22: Folk Arts of the South Amer. Highlands (AFA).
- BROOKLYN, N. Y.** Brooklyn Museum, to Oct. 23: Photos by Victor Lorado.
- BUFFALO, N. Y.** Albright Art Gallery, to Oct. 26: Eugene Speicher, Retrospective Exhib. Oct. 13-Nov. 8: Patteran.
- CALGARY, ALBERTA** Calgary Allied Arts Council, to Oct. 12: Mexican Pigs by Leonard Brooks. To Oct. 13: Mexican Photos by Rita Brooks.
- CAMBRIDGE, MASS.** Busch-Reisinger Museum, Harvard University, Oct. 3-31: Textiles by Anni Albers.
- Fogg Museum of Art, Harvard University**, Oct. 16-Nov. 23: Three Designers for the Contemp. Theatre: Robert Edmond Jones, Donald Oenslager, Lee Simonson.
- Massachusetts Institute of Technology**, to Oct. 7: Primitive Art, to Oct. 15: Design Down Under.
- CARMEL, CALIF.** Carmel Art Association Gallery, Oct. 1-15: Oils by L. Maynard Curtis, One-Man Show. Oct. 1-31: General Show of Oils and Woods by Members, Oct. 16-31: Oils by Anders Gittelson, One-Man Show.
- CHAPEL HILL, N. C.** Person Hall Art Gallery, University of North Carolina, Oct. 1-25: Young North Carolina Artists.
- CHARLOTTE, N. C.** Mint Museum of Art, to Oct. 15: Masters of the Barbizon School (AFA).
- CHARLOTTESVILLE, VA.** University of Virginia, Museum of Fine Arts, Oct. 1-22: The Lifar Coll. of Ballet Designs and Costumes (AFA).
- CHICAGO, ILL.** Art Institute of Chicago, to Oct. 8: Prints by Honoré Daumier, Oct. 13-Nov. 26: Photos by Dr. Marcel Sternberger: Character Studies of Famous Persons, Oct. 1-Indef.: Arts of the Watchmakers and Goldsmiths of the 17th to 19th Centuries.
- Chicago Galleries Association**, Oct. 7-28: Oils of Horses by Jane Llewellyn Oct. Landscapes by Arnold Turtle.
- Chicago Public Library**, Oct. 1-31: Pigs by Harold Haydon. Silver by Herman Garfield.
- Historical Society**, Oct. 1-22: Ghosts Along the Mississippi (AFA).
- Institute of Design**, Oct. 1-22: High Speed Photog. by Harold E. Edgerton (AFA).
- Doll and Richards**, Oct. 9-21: Pigs by Elias Newman, Oct. 24-Nov. 11: Woods by Eliot O'Hara.
- Institute of Contemporary Art**, Oct. 5-Nov. 10: Christian Berard Mem. Exhib.
- Vase Galleries**, to Oct. 14: Prof. Arthur Pope, Retrospective Exhib. Oct. 16-Nov. 4: Pigs by Laurence Sisson.
- BOWLING GREEN, OHIO** Bowling Green State University, Oct. 1-22: Folk Arts of the South Amer. Highlands (AFA).
- BROOKLYN, N. Y.** Brooklyn Museum, to Oct. 23: Photos by Victor Lorado.
- BUFFALO, N. Y.** Albright Art Gallery, to Oct. 26: Eugene Speicher, Retrospective Exhib. Oct. 13-Nov. 8: Patteran.
- CALGARY, ALBERTA** Calgary Allied Arts Council, to Oct. 12: Mexican Pigs by Leonard Brooks. To Oct. 13: Mexican Photos by Rita Brooks.
- CAMBRIDGE, MASS.** Busch-Reisinger Museum, Harvard University, Oct. 3-31: Textiles by Anni Albers.
- Fogg Museum of Art, Harvard University**, Oct. 16-Nov. 23: Three Designers for the Contemp. Theatre: Robert Edmond Jones, Donald Oenslager, Lee Simonson.
- Massachusetts Institute of Technology**, to Oct. 7: Primitive Art, to Oct. 15: Design Down Under.
- CARMEL, CALIF.** Carmel Art Association Gallery, Oct. 1-15: Oils by L. Maynard Curtis, One-Man Show. Oct. 1-31: General Show of Oils and Woods by Members, Oct. 16-31: Oils by Anders Gittelson, One-Man Show.
- CHAPEL HILL, N. C.** Person Hall Art Gallery, University of North Carolina, Oct. 1-25: Young North Carolina Artists.
- CHARLOTTE, N. C.** Mint Museum of Art, to Oct. 15: Masters of the Barbizon School (AFA).
- CHARLOTTESVILLE, VA.** University of Virginia, Museum of Fine Arts, Oct. 1-22: The Lifar Coll. of Ballet Designs and Costumes (AFA).
- CHICAGO, ILL.** Art Institute of Chicago, to Oct. 8: Prints by Honoré Daumier, Oct. 13-Nov. 26: Photos by Dr. Marcel Sternberger: Character Studies of Famous Persons, Oct. 1-Indef.: Arts of the Watchmakers and Goldsmiths of the 17th to 19th Centuries.
- Chicago Galleries Association**, Oct. 7-28: Oils of Horses by Jane Llewellyn Oct. Landscapes by Arnold Turtle.
- Chicago Public Library**, Oct. 1-31: Pigs by Harold Haydon. Silver by Herman Garfield.
- Historical Society**, Oct. 1-22: Ghosts Along the Mississippi (AFA).
- Institute of Design**, Oct. 1-22: High Speed Photog. by Harold E. Edgerton (AFA).
- Doll and Richards**, Oct. 9-21: Pigs by Elias Newman, Oct. 24-Nov. 11: Woods by Eliot O'Hara.
- Institute of Contemporary Art**, Oct. 5-Nov. 10: Christian Berard Mem. Exhib.
- Vase Galleries**, to Oct. 14: Prof. Arthur Pope, Retrospective Exhib. Oct. 16-Nov. 4: Pigs by Laurence Sisson.
- BOWLING GREEN, OHIO** Bowling Green State University, Oct. 1-22: Folk Arts of the South Amer. Highlands (AFA).
- BROOKLYN, N. Y.** Brooklyn Museum, to Oct. 23: Photos by Victor Lorado.
- BUFFALO, N. Y.** Albright Art Gallery, to Oct. 26: Eugene Speicher, Retrospective Exhib. Oct. 13-Nov. 8: Patteran.
- CALGARY, ALBERTA** Calgary Allied Arts Council, to Oct. 12: Mexican Pigs by Leonard Brooks. To Oct. 13: Mexican Photos by Rita Brooks.
- CAMBRIDGE, MASS.** Busch-Reisinger Museum, Harvard University, Oct. 3-31: Textiles by Anni Albers.
- Fogg Museum of Art, Harvard University**, Oct. 16-Nov. 23: Three Designers for the Contemp. Theatre: Robert Edmond Jones, Donald Oenslager, Lee Simonson.
- Massachusetts Institute of Technology**, to Oct. 7: Primitive Art, to Oct. 15: Design Down Under.
- CARMEL, CALIF.** Carmel Art Association Gallery, Oct. 1-15: Oils by L. Maynard Curtis, One-Man Show. Oct. 1-31: General Show of Oils and Woods by Members, Oct. 16-31: Oils by Anders Gittelson, One-Man Show.
- CHAPEL HILL, N. C.** Person Hall Art Gallery, University of North Carolina, Oct. 1-25: Young North Carolina Artists.
- CHARLOTTE, N. C.** Mint Museum of Art, to Oct. 15: Masters of the Barbizon School (AFA).
- CHARLOTTESVILLE, VA.** University of Virginia, Museum of Fine Arts, Oct. 1-22: The Lifar Coll. of Ballet Designs and Costumes (AFA).
- CHICAGO, ILL.** Art Institute of Chicago, to Oct. 8: Prints by Honoré Daumier, Oct. 13-Nov. 26: Photos by Dr. Marcel Sternberger: Character Studies of Famous Persons, Oct. 1-Indef.: Arts of the Watchmakers and Goldsmiths of the 17th to 19th Centuries.
- Chicago Galleries Association**, Oct. 7-28: Oils of Horses by Jane Llewellyn Oct. Landscapes by Arnold Turtle.
- Chicago Public Library**, Oct. 1-31: Pigs by Harold Haydon. Silver by Herman Garfield.
- Historical Society**, Oct. 1-22: Ghosts Along the Mississippi (AFA).
- Institute of Design**, Oct. 1-22: High Speed Photog. by Harold E. Edgerton (AFA).
- Doll and Richards**, Oct. 9-21: Pigs by Elias Newman, Oct. 24-Nov. 11: Woods by Eliot O'Hara.
- Institute of Contemporary Art**, Oct. 5-Nov. 10: Christian Berard Mem. Exhib.
- Vase Galleries**, to Oct. 14: Prof. Arthur Pope, Retrospective Exhib. Oct. 16-Nov. 4: Pigs by Laurence Sisson.
- BOWLING GREEN, OHIO** Bowling Green State University, Oct. 1-22: Folk Arts of the South Amer. Highlands (AFA).
- BROOKLYN, N. Y.** Brooklyn Museum, to Oct. 23:

Techniques Show, Oct. 9-29: Internat'l Ceramics, Oct. 16-Nov. 5: Byron Ben Boyd, One-Man Show. **DETROIT, MICH.** Detroit Institute of Arts, to Oct. 8: Little Show of Work in Progress: Six Painters of the Amer. Northwest, Oct. 2-23: Work in Progress in Mich. Oct. 4-29: Charles Demuth Retrospective, Oct. 5-26: Italian Drawings (AFA), Oct. 8-Nov. 7: Japanese Pottery, Old and New, Oct. 14-Nov. 12: Contemp. Photos. **DURHAM, N. C.** Duke University, Dept. of Aesthetics, Art and Music, to Oct. 16: Japanese Prints (Philip Williams, Jr. Coll.), Oct. 18-Nov. 8: Sculpt. Painters (MOMA). **DURHAM, N. H.** University of New Hampshire, to Oct. 20: Wools by Eliot O'Hara. **ELGIN, ILL.** Elgin Academy Art Gallery, Oct. 3-17: 15 Mod. Wools (MOMA). **ELMIRA, N. Y.** Arnot Art Gallery, Oct. 1-31: Oil Pts by John Sterner. **FLINT, MICH.** Flint Institute of Arts, to Oct. 22: Auto Industry Show. **FORT WAYNE, IND.** Fort Wayne Art Museum, to Oct. 31: Amer. Pig Today. Opening of New Mus. Galleries. **GREEN BAY, WIS.** Neville Public Museum, Oct. 1-31: 9th Ann. Northeastern Wis. Art Exhib. **GRINNELL, IOWA** Grinnell College, Art Department, Oct. 1-31: Pigs, Drawings and Prints by Richard Cerven. **HAGERSTOWN, MD.** Washington County Museum of Fine Arts, to Oct. 15: Techniques in Pig and the Graphic Arts, Oct. 15-Indef.: South Amer. Textile Exhib. **HAMILTON, ONTARIO** Art Gallery of Hamilton, Oct. 1-31: Group of Canadian Pigs (Montreal Mus. of Fine Art Coll.). **HARTFORD, CONN.** Wadsworth Athenaeum, to Oct. 13: Wools for Loan to Members, To Oct. 15: Here Comes the Bride—Costume Exhib. Old Master Prints, Oct. 18-Nov. 5: Graphic Arts Exhib. Hartford Art School, Oct. 21-Nov. 12: Conn. Wool Soc. **HONOLULU, HAWAII** Honolulu Academy of Arts, to Oct. 16: Three Honolulu Painters: Willson Stampfer, Isami Doi, Halley Cox, Oct. 4-29: Amer. Prints, Oct. 19-Dec. 3: Amer. Pig, 1700-1950. **HOUSTON, TEX.** Museum of Fine Arts of Houston, Oct. 1-13: 25th Ann. Internat'l Photo Salon, Pigs by E. M. Schwetz, Oct. 22-Nov. 12: Pigs by Boleslaw Jan Czestekowski, Drawings by Ivan Mes-trovic. **INDIANAPOLIS, IND.** Art Association of Indianapolis, John Herron Art Institute, to Oct. 8: New Prints, 1949-1950. Lace from Permanent Coll. To Oct. 15: Mem. Exhib. of Pigs by Will Stevens.

IOWA CITY, IOWA University of Iowa, Dept. of Art, to Oct. 15: Howard Warshaw, One-Man Show. **ITHACA, N. Y.** Cornell University Library and Wil-lard Straight Hall, Oct. 1-22: Fifty Books of the Year, 1950 (AIGA). New Picasso Lithographs (AFA). **KANSAS CITY, MO.** Kansas City Art Institute, Oct. 1-31: Exhib. by Alumni of Kansas City Art In-stitute. **William Rockhill Nelson Gallery of Art**, Oct. 1-29: Silver Exhib.: Early English Before 1825 and Early Amer. Before 1830. **Kew Gardens, N. Y.** Kew Gardens Art Center Gallery, Oct. 14-Nov. 30: Pigs by Dr. William Nussbaum. **LAFAYETTE, IND.** Purdue University, Oct. 1-22: Four Dutch Printmakers (AFA). **LAGUNA BEACH, CALIF.** Laguna Beach Art As-sociation, to Oct. 29: Member's Exhib. Alfred E. R. Van de Velde, Arthur Beaumont's Doctors, Oct. 30-Nov. 26: Member's Exhib. Six One-Man Shows. **LAWRENCE, KANS.** Museum of Art, University of Kansas, Oct. 1-30: Jimmy Ernst. Wible-Huppler Drawings. **LITTLE ROCK, ARK.** Museum of Fine Arts, Oct. 3-15: Hooked Rugs by Mrs. Harry King. **LONDON, ONTARIO** London Public Library and Art Museum, to Oct. 15: 13th Ann. Internat'l Salon of Photog. London Camera Club Prints, Oct. 18-Nov. 15: Pigs by Windsor, Ontario Artists. Pigs by Doris McCarthy and Roddy Kenny Courtiere. **LOS ANGELES, CALIF.** Dalzell Hatfield Galleries, to Oct. 10: Exhibition in Green—Mod. Amer. and Mod. French Pigs. Forsythe Gallery, Oct. 1-26: Jules Engel. **LOUISVILLE, KY.** Junior Art Gallery, Louisville Free Public Library, to Oct. 6: 22 Painters of the Western Hemisphere (IBM). Oct. 7-Nov. 5: Shaker Arts and Crafts (Index of Amer. Design). **J. B. Speed Art Museum**, Oct. 1-22: Cubism (MOMA). Visual Education for Architects (AFA). Mod. British Prints (AFA), Oct. 1-31: Pigs by Eugene Leake, Ky. Artist. Oct. 26-29: Midwestern College Art Drawings.

MADISON, WIS. Wisconsin Union Art Gallery, Uni-versity of Wisconsin, to Oct. 11: Drawings by Ed-ward McElarth, Oct. 12-Nov. 7: Harari, Rodin, Ernst, Peterli, and Ritter. **MANCHESTER, N. H.** Currier Gallery of Art, Oct. 1-22: Children's Books of Yesterday (AFA), Oct. 1-31: N. H. Architect's Exhib. Oct. 5-26: 25 Pigs from Whitney Mus. of Amer. Art (AFA). Prints by H. N. Werkman (AFA). **MASSELON, OHIO** Massillon Museum, to Oct. 10: Wools by Members of Nat'l Assoc. of Women Artists. Oct. 1-31: Oils by Ralph Scarlett. Period Designs (Scalamandre Coll.). **MEMPHIS, TENN.** Brooks Memorial Art Gallery, to Oct. 23: Bible Illus. by Walter Parke, Oct. 2-23: The Artist and the Decorative Arts, Oct. 2-25: Sculpt. and Drawings by Archipenko. Life Sculpt. Lesson. **Memphis Museum**, Oct. 1-22: Form in Handwrought Silver (AFA). **MINNEAPOLIS, MINN.** University Gallery, University of Minnesota, to Oct. 6: Student Show, Oct. 9-20: Creative Photog. Oct. 10-Nov. 24: Tools and Ma-terials of the Artist. Oct. 16-Nov. 26: German Expressionism. **Walker Art Center**, to Nov. 5: The Tradition in Good Design: 1940-1950, Oct. 15-Dec. 10: 5th Walker Biennial of Amer. Pig. **MONTCLAIR, N. J.** Montclair Art Museum, Oct. 1-22: 275th Anniversary Exhib. of the Founding of Montclair. **MONTREAL, QUEBEC** Art Association of Montreal, to Oct. 31: Pigs of Paris. **NEWARK, DEL.** University of Delaware, Oct. 1-22: 20th Cen. Wools, Amer. and Foreign (AFA). **NEWARK, N. J.** Newark Museum, Oct. 1-31: Life and Culture of Tibet. Contemp. Sculpt. Genie-ries—A Science Dept. Exhib. Pigs Acquired Since 1944. **Rabin and Krueger Gallery**, Oct. 1-31: The Hans Weingartner Group. **NEW BRITAIN, CONN.** Art Museum of the New Britain Institute, Oct. 14-29: Exhib. of Local Amateur Artists. **NEW HAVEN, CONN.** Yale University Art Gallery, Oct. 19-Nov. 19: A Cen. of English Wools. **NEW ORLEANS, LA.** Arts and Crafts Club, to Oct. 14: Alberta Kinsey, One-Man Show. Group Show of Gallery Artists. **Isaac Delgado Museum**, Oct. 1-23: Shearwater Pot-tery and Color Block Prints. Processes in Sculpt.—Jules Struppick. Pigs by Bruce Mitchell, Moses Soyer and Thomas Benton. **NEW YORK, N. Y.** A.C.A., 63 E. 57, to Oct. 7: Pigs by Harry Sternberg.

JOHN STEPHAN

PAINTINGS thru Oct. 14

BETTY PARSONS

GALLERY • 15 E. 57th St., N. Y.

SEYMOUR Oct. 17-Nov. 4

LIPTON

RECENT SCULPTURE

BETTY PARSONS

GALLERY • 15 E. 57 ST., N. Y. C.

YOUR FAVORITE LINE DRAWING

will make an excellent Xmas card for you. Sample card and reasonable pricing list on request from Dept. M-1, **CHARTRES HOUSE, INC.** 305 Chartres St., New Orleans 16, La.

1875 1950



Art Students League of New York

announces its

Diamond Jubilee Exhibition of Fine Arts

by

members and associates

to be held at the

National Academy of Design Galleries

1085 Fifth Avenue
New York City

from

OCTOBER 8 - OCTOBER 29

GUIDE TO ART FILMS

SECOND EDITION
1950

THE AMERICAN FEDERATION OF ARTS
1262 New Hampshire Ave., N.W., Washington, D.C.

CINEMA 16 EXPERIMENTAL FILMS

surrealist abstract
modern art avant-garde

Rental Information:

CINEMA 16, DEPT. AA

59 Park Ave. New York 16, N. Y.

Louise BOURGEOIS

PERIDOT OCTOBER 2 - 28
6 East 12th Street, N. Y. C.

SYLVIA CAREWE

RECENT PAINTINGS

Oct. 9-28 ACA Gallery, 63 E. 57, N. Y.

SELECTIONS 1950

OPENING OCTOBER 17TH

Pierre Matisse

41 EAST 57TH ST.

NEW YORK 22

Acquavella, 38 E. 57, Oct. 1-31: Old Masters.
American British Art, 122 E. 55, to Oct. 7: Pigs by Gertrude Rogers.
Artists', 851 Lexington, to Oct. 12: W'cols by John Ruggles. Oct. 14-Nov. 9: Eugenie Baizerman, Mem. Exh.
Babcock, 38 E. 57, Oct. 2-21: W'cols by Contemp. Amer. Artists.
Chapelier, 48 E. 57, to Oct. 31: Old Master Pigs. Americana Pigs.
Cloisters, Fort Tryon Park, Permanent: Three Tombs of the Counts of Urgel.
Collectors of American Art, 106 E. 57, to Oct. 13: Pre-season Group Exhibition. Oct. 2-20: Pigs by Betty Esman. Oct. 16-Nov. 3: Abstractions by Susan Moore.
Delius, 116 E. 57, Oct. 1-31: Pigs and Drawgs, Old and New.
Demotte, 39 E. 51, Oct. 9-28: French Folk Pigs by Marguerite Roche.
Eggston, 161 W. 57, to Oct. 7: Recent Oil Pigs by Elizabeth Grasso. To Oct. 28: Emily Lowe First Award Winners. Oct. 16-28: Oils by Helen Macmurray.
Feul, 601 Madison, to Oct. 11: Allan Hugh Clarke, First Showing. Oct. 17-Nov. 4: Marcel Janco, Israel's Foremost Mod. Painter.
Friedman, 20 E. 49, Oct. 1-31: Frank Lieberman, Book Illustrations and Typographic Design.
Ganso, 125 E. 57, Oct. 2-28: First Group Exh. of Pigs, Sculpt. and Ceramics.
Grand Central, 15 Vanderbilt, to Oct. 6: W'cols by James Carlin. Oct. 10-21: Oils by Dines Carlsen.
Indef., 17-28: W'cols by C. Ivar Gilbert. Oct. 31-Indef.: Oils by Jacques Maroger.
Hewitt, 18 E. 59, to Oct. 14: Muriel Streeter. Oct. 16-Nov. 4: T. Lux Feininger.
Jante, 15 E. 57, to Oct. 20: Challenge and Defy. Oct. 22-Nov. 11: Young Painters: French vs. Amer.
Klemann, 65 E. 57, Oct. 2-31: Complete Set of Toulouse-Lautree Color Lithographs (R. G. Michel Coll.).
Knudler, 14 E. 57, Oct. 17-28: British Pigs.
Kootz, 600 Madison, Oct. 3-23: The Muralist and the Architect.
Kraushaar, 32 E. 57, to Oct. 21: W'cols by Amer. Artists. Oct. 23-Nov. 11: Oils and W'cols by Henry Schakenberg.
Leitz, 559 Madison, to Oct. 14: Oils by Leo Manso. To Oct. 31: Oils by Kahil Gibran.
Metropolitan Museum of Art, Fifth and 82, to Oct. 29: 20th Cen. Painters, U.S.A. Oct. 1-Indef.: Chessmen. Oct. 20-Indef.: World of Silk.
Mitch, 55 E. 57, Oct. 2-21: Pigs by Benjamin Kopman. Oct. 23-Nov. 11: W'cols by Allen I. Palmer.
Morgan Library, 29 E. 36, Oct. 31-Indef.: Gilbert & Sullivan Exh.
Museum of the City of New York, Fifth and 103, to Oct. 30: An Architect Sets the Stage, Stranger in Manhattan.

Museum of Modern Art, 11 W. 53, to Oct. 29: Exh. House by Ain. To Nov. 5: Recent Acquisitions. Work of Skidmore, Owings and Merrill. Oct. 31-Jan. 7: Soutine, Retrospective Exh.
National Serigraph Society, 38 W. 57, to Oct. 16: New Members—Group Exh. Oct. 17-Nov. 13: Making a Serigraph.
Newhouse, 15 E. 57, to Oct. 25: Old Masters, Dutch and English.
New School for Social Research, 66 W. 12, to Oct. 13: Pigs, Drawgs, Prints, Sculpt., Photos by Members of Art Faculty. Oct. 16-30: Prints by Minna Citron.
New York Circulating Library of Paintings, 640 Madison Ave., to Oct. 30: Reopening of Gal. with Contemp. and 18th Cen. Pigs.
New York Historical Society, 170 Central Park W., to Nov. 12: Belknap Bequest. Early Amer. Pigs and Silver. To Dec. 31: In 1850—New York and the Nation. Oct. 26-Jan. 21: Erie Canal—Mother of Canals.
Passadroit, 121 E. 57, Oct. 10-28: Sculpt. by Hannah Small.
Peridot, 6 E. 12, Oct. 2-28: Sculpt. by Louise Bourgeois. Oct. 30-Nov. 25: Pigs by Esteban Vicente.
Perle, 32 E. 58, Oct. 2-28: Darrel Austin: 1940-1950.
Perspectives, 34 E. 51, to Oct. 28: Fabrics by Amer. Painters and Sculptors.
Rabinovitch Photography Workshop, 40 W. 56, to Oct. 31: Group Show of Photos.
Riverside Museum, 310 Riverside Dr., Oct. 8-29: Spiral Group.
Salpeter, 36 W. 56, to Oct. 20: New Pigs by Leo Quanchi. Oct. 23-Nov. 11: New Pigs by Alex Reden.
Seagrammre Museum of Textiles, 20 W. 55, to Oct. 15: A Panoramic Review of Textiles. Oct. 15-Jan. 31: Chinese Textiles and their Influence Upon Occidental Designs.
Schaefer, 32 E. 57, Oct. 2-21: Six Oil Painters. Oct. 23-Nov. 11: Sculpt. by Wolfgang Behl.
Sculpture Center, 167 E. 69, Oct. 15-Nov. 30: Sculpt. in Metal.
Seligmann, 5 E. 57, to Oct. 14: Pigs by Roger Anliker. Oct. 31-Indef.: Mod. French Painters.
Silberman, 32 E. 57, Oct. 2-31: Selected Old Masters.
Van Diemen-Lilienfeld, 21 E. 57, to Oct. 12: Pigs by Joshua Epstein and Mary Sinclair. Oct. 14-28: Pigs by Hally Dube.
Van Loon, 49 E. 9, to Oct. 15: Work by Zion, Chagall, Walkowitz, Katz, Lichtenstein.
Wacker, 127 E. 59, Oct. 1-14: Gal. Group. Oct. 14-28: The Five.
Weyhe, 704 Lexington, to Oct. 4: German Expressionist Prints.
Whitney Museum of American Art, 10 W. 8, to Oct. 10: Pigs from Permanent Coll. Oct. 14-Nov. 5: Sculpt., W'cols and Drawgs from Permanent Coll.
Willard, 32 E. 57, Oct. 3-28: Pigs by Dorothy Hood.
NORFOLK, VA. *Norfolk Museum of Arts and Sciences*, to Oct. 8: Portraits by Members of the Art

Corner of Norfolk. To Oct. 31: 19th Cen. Amer. Pigs (Corcoran Gal. of Art).
NORTHAMPTON, MASS. *Smith College Museum of Art*, to Oct. 23: Roy R. Neuberger Coll.
NORWICH, CONN. *Slater Memorial Museum*, Oct. 8-29: Group of Contemp. Pigs.
OAKLAND, CALIF. *Oakland Art Gallery*, Oct. 8-Nov. 5: 18th Ann. Exh. of W'cols, Pastels, Drawgs and Prints.
OHIO *Allen Memorial Art Museum, Oberlin College*, Oct. 1-31: Oriental Art and Drawgs from the Mus. Coll. Student Purchase Exh.
OKLAHOMA CITY, OKLA. *Oklahoma Art Center*, Oct. 8-29: Art in Religion.
OXFORD, MISS. *Mary Buie Museum*, to Oct. 30: Eight Watercolorists (Midtown Gal.).
PASADENA, CALIF. *Pasadena Art Institute*, Oct. 1-31: Roman Glass. Oct. 1-Nov. 5: First Showing of Storrier-Stearns Bequest. Millard Sheets, Retrospective Exh.
PHILADELPHIA, PA. *Georges de Braur*, to Oct. 28: Harvest Time as Seen by a Group of Contemp. French Painters.
Contemporary Art Association, to Oct. 25: Pennsylvania Arts and Crafts.
Pennsylvania Academy of Fine Arts, to Oct. 15: Philadelphia Art Directors Club Exh. Mem. Exh. of Oil Pigs by Maurice Molarsky. Oct. 13-15: Pigs of Famous Pennsylvania Women for "Pennsylvania Week". Oct. 29-Nov. 26: 48th Ann. Weal and Prints, and 49th Ann. Miniatures Exh.
Philadelphia Art Alliance, Oct. 2-30: Prints by H. Van Kruiningen. Oils and Pen Drawgs by Frederic Vidar. Work of Philadelphia Watercolorists. Prints by Milton Goldstein. Oils and W'cols by Cornelia Damian. Oct. 2-Nov. 6: Fabrics by Peggy Ives. Jewelry by Madeleine Burrage. W'cols by Ben Eisenstat. Oils by Zoltan Sepeshy.
Print Club, Oct. 6-25: Woodcuts by Bernard Reder.
PITTSBURGH, PA. *Carnegie Institute*, Oct. 19-Dec. 21: 1950 Pittsburgh Internat'l Exh. of Pigs. Oct. 19-Dec. 31: Current Amer. Prints, 1950.
University of Pittsburgh, Cathedral of Learning, Oct. 5-26: Romantic Realism in 19th Cen. Amer. Pig (AFA).
PORTLAND, ORE. *Portland Art Museum*, Oct. 2-31: One-Man Show in Artists of Oregon Gal. Oct. 3-22: Silver Exh. Oregon Advertising Art. Oct. 16-Nov. 3: Prints by Arthur B. Davies. Oct. 23-Nov. 30: Alfred Maurer. Oct. 24-Nov. 3: Sculpt. by Jacques Lipchitz.
PROVIDENCE, R. I. *Providence Art Club*, Oct. 3-15: Fifth Ann. Black and White Show. Oct. 17-29: James D. Herbert.
Rhode Island School of Design Museum, to Oct. 15: Rhode Island School of Design Student Exh. Oct. 25-Nov. 22: Five Mod. Old Masters.
RALEIGH, N. C. *State Art Gallery*, Oct. 1-22: Pigs by Holston Pittman.
READING, PA. *Public Museum and Art Gallery*, to Oct. 15: Photos by Berks Co. Camera Clubs. Oct. 22-Nov. 26: 23rd Regional Exh.



THE ART STUDENTS LEAGUE OF NEW YORK

215 West 57th Street

announces its 75th Regular Session

September 18 through May 29

Ninety classes in fine and applied arts; no entrance requirements; registration by the month. Approved for study under G.I. Bill.

Monday through Friday

Day Sessions: \$23 per month. Late P.M.: \$14 per month. Evening: \$18 per month.

Saturday

Half day: \$11 per month. Full day: \$16 per month.

Instructors

Alston	E. Dickinson	Kantor	Miller
Bacon	S. Dickinson	Katz	Murphy
Bank	Dirk	Kelly	Olinsky
Barnet	Du Mond	Klonis	Philipp
Bosa	Fiene	Kuniyoshi	Piening
Bouche	Freuchen	Laufman	Priscilla
Brackman	Garrett	Levi	Reilly
Browne	Gross	Lewis	Schabbeharr
Buehr	Groth	Liberte	Sternberg
Carroll	Hale	Marsh	Trafton
Corbino	Holty	McNulty	Tschabasov
De Pauw	Hovannes	Johnson	Zorach
De Vries	Johnson	McPherson	

Stewart Klonis, Director. Write or phone for free illustrated catalogue. Circle 7-4510.



NATIONAL ACADEMY SCHOOL OF FINE ARTS

Life Drawing, Painting, Graphic Arts

Instructors

IVAN OLINSKY, N. A.
 ROBERT PHILIPP, N. A.
 OGDEN M. PLEISSNER, N. A.

Graphic Arts:

RALPH FABRI, N. A.

First Semester Opens October, 1950
 Morning, Afternoon, Evening Classes

For Information Write
 VERNON C. PORTER, Director

3 EAST 89 STREET, NEW YORK 28, N. Y.

RICHMOND, IND. Richmond Art Association, Art Galleries of McGraw Hall, Oct. 1-22: Drawings by Rico Lebrun (AFA).

RICHMOND, VA. Virginia Museum of Fine Arts, to Oct. 15: Domestic Architecture of the San Francisco Bay Region (AFA), Oct. 6-Nov. 5: Printmakers, Oct. 20-Nov. 19: Pigs by Impressionists.

ROCHESTER, MINN. Rochester Art Center, to Oct. 8: Pigs from the U. of Minn. Coll.

ROCHESTER, N. Y. Memorial Art Gallery, Oct. 13-Nov. 30: Mid-Century Interiors, 1850-1950.

ROCKLAND, ME. William A. Farnsworth Library and Art Museum, to Oct. 29: Waldo Pierce Retrospective, Maine Crafts.

ROSWELL, N. M. Roswell Museum, to Oct. 8: 30 Drawings by Ivan Mestrovic. Permanent: Pigs and Prints by Peter Hurd.

ST. JOHN, NEW BRUNSWICK New Brunswick Museum, Oct. 12-26: Graphic Methods, Mus. Coll. of Brangwyns, Pennels etc.

ST. LOUIS, MO. City Art Museum, to Oct. 15: Etchings by Six Artists. To Oct. 31: County Public Schools, Oct. 9-30: Hallmark Art Award Exhib.

ST. PAUL, MINN. St. Paul Gallery and School of Art, Oct. 5-Nov. 12: Pigs by Joan Mitchell. Sculpt. Film.

ST. PETERSBURG, FLA. Art Club of St. Petersburg, Oct. 15-29: Member's Show, Oct. 29-Nov. 11: Faculty, Ringling School of Art.

SACRAMENTO, CALIF. California State Library, Oct. 2-31: Drawings of the Theatre by Fred Blanchard.

E. B. Crocker Art Gallery, Oct. 1-Nov. 1: "Missions" by Bessie Lasky. Oil Pigs by Ben Messich. Scalander Textiles. Old Master Drawings.

SAN ANTONIO, TEX. Witte Memorial Museum, Oct. 8-29: Max Weber Drawings and Gouaches (AFA).

SAN DIEGO, CALIF. Fine Arts Gallery, to Oct. 10: Lohmeyer Glass.

SAN FRANCISCO, CALIF. California School of Fine Arts, Oct. 1-23: 29th Ann. Exhib. of Advertising and Editorial Art (AFA).

San Francisco Museum of Art, to Oct. 15: Pigs by Alfred Maurer, To Oct. 29: Telesis—The Next Million People, Oct. 17-Nov. 13: Bay Region Rental Gal. of Pigs and Sculpt.

SANTA BARBARA, CALIF. Santa Barbara Museum of Art, Oct. 1-15: Monotypes by Edgar Britton. Drawings by Gloria Calmar, Oct. 1-23: Pigs by Carl Oscar Borg. Pastels by Werner Scholz, Oct. 10-29: Pigs by Nell Sinton.

SANTA FE, N. M. Museum of New Mexico, to Oct. 15: 37th Ann. Exhib. Painters and Sculptors of N. M. Oct. 1-31: One-Man Non-Jury Exhib. Invitation Show, N. M. Artists.

SCRANTON, PA. Everhart Museum of Natural Science and Art, Oct. 2-Indel.: Pigs by Anthony Ruzelli.

SEATTLE, WASH. Henry Gallery, University of Washington, Oct. 1-22: Designers Exhib. of Furni-

ture. If You Want To Build a House (MOMA), Oct. 25-Nov. 19: Walter F. Isaacs, Retrospective Exhib.

Seattle Art Museum, Oct. 4-Nov. 5: Ann. Exhib. of Northwest Artists.

SHREVEPORT, LA. Shreveport Art Club, Oct. 1-16: Mrs. Gladys Morgan, Oct. 19-Nov. 17: Mrs. Paul D. Carlen.

SIoux CITY, IOWA Sioux City Art Center, Oct. 1-21: Graphic Circle. Photos by Edward Weston, Oct. 21-31: Lithographs by Fritz Brod.

SOUTH BEND, IND. South Bend Art Association, Oct. 1-22: Pigs from the Caves of the Thousand Buddhas (AFA), Louisiana Painters (AFA).

SPRINGFIELD, ILL. Illinois State Museum, Oct. 1-Nov. 14: Pigs and Drawings by Dr. Harry Wood.

SPRINGFIELD, MASS. George Walter Vincent Smith Art Gallery, Oct. 1-Indel.: Contemp. Scottish Pigs. Drawings by Alexander Archipenko.

Springfield Museum of Fine Arts, Oct. 1-29: 5th Ann. Regional Exhib. Oct. 17-29: The Theatre, Past and Present.

SPRINGFIELD, MO. Springfield Art Museum, to Oct. 15: Serigraph Society, Oct. 15-28: 19th Cen. Fashion Plates.

STANFORD UNIVERSITY, CALIF. Thomas Walton Stanford Art Gallery, Oct. 3-30: Pigs by Matta, Frances, Brauner, Tanguy, Mullican, Paalen, Onslow-Ford. Lithographs by Richard Bowman.

STATEN ISLAND, N. Y. Staten Island Museum, to Oct. 9: Exhib. of Mus. Permanent Coll. Oct. 15-Nov. 15: Ann. Members' Exhib.

STURBRIDGE, MASS. Public House, Oct. 1-31: Pigs by Paul Sample.

SYRACUSE, N. Y. Syracuse Museum of Fine Arts, Oct. 29-Dec. 3: 15th Nat'l Ceramic Exhib.

TOLEDO, OHIO Toledo Museum of Art, Oct. 1-29: New Irish Painters, English Children's Art, Oct. 8-Nov. 5: Pigs by Frank Turner, Toledo Artist.

TOPEKA, KANS. Mulvane Art Museum, Washburn Municipal University, Oct. 9-Nov. 17: 4th Ann. Exhib. of Oil Pigs by Artists of the Missouri Valley.

TORONTO, ONTARIO Art Gallery of Toronto, to Oct. 30: Three Mod. Styles. Pigs from Israel.

Royal Ontario Museum of Archaeology, Oct. 3-17: Jewish Ritual Objects, Oct. 18-Dec. 11: New Finds in the Chinese Library.

UTICA, N. Y. Maxson-Williams Proctor Institute, Oct. 8-29: Max Weber Drawings and Gouaches (AFA). Pigs and Prints from the Upper Midwest (AFA).

VANCOUVER, BRITISH COLUMBIA Vancouver Art Gallery, to Oct. 8: Vancouver Art Treasures, Oct. 10-29: Mendel Coll. Fred Ames, One-Man Show.

WASHINGTON, D. C. Corcoran Gallery of Art, to Dec. 17: Amer. Processional, Oct. 27 and 28: Symposium: The Artist in Amer. History. Panorama of the Sioux War, 1862.

Library of Congress, to Oct. 24: Brazilian and Portuguese Architecture of the 17th and 18th Cen. To Oct. 31: Centennial of Harper's Magazine.

National Collection of Fine Arts, Smithsonian Institute, Oct. 8-29: The Artists' Guild of Washington.

National Gallery of Art, to Nov. 19: Makers of History in Washington, 1800-1950.

Watkins Gallery, Oct. 1-28: Pigs and Drawings by Leonard Maurer.

White Gallery, to Oct. 15: Alfred McAdams, One-Man Show.

WESTFIELD, MASS. Westfield Athenaeum, Oct. 1-31: Academic Artists' Assn.

WEST PALM BEACH, FLA. Norton Gallery and School of Art, Oct. 27-Nov. 19: Photos by Louise Showers Smith.

WILMINGTON, DEL. Society of Fine Arts, Oct. 8-Nov. 5: Loan Exhib. of Pigs.

WINDSOR, ONTARIO Willstead Library and Art Gallery, Oct. 6-Nov. 13: Portraits and Sculpt. by Canadians. Drawings from National Gallery.

WINNIPEG, MANITOBA University of Manitoba, School of Architecture, Oct. 1-22: 1949 AIA Nat'l Honor Awards (AFA). Twenty-Five Amer. Woods (AFA).

Winnipeg Art Gallery, to Oct. 7: Arthur Lismer, Oct. 1-20: Quebec Painters, Oct. 20-Nov. 15: Leonard Brooks.

WOODSTOCK, N. Y. Rudolph Galleries, Oct. 1-11: Pigs by Milton Avery, Arnold Blanch, Henry Mattson and Sigmund Menkes.

WORCESTER, MASS. Worcester Art Museum, Oct. 1-Nov. 8: The Homemaker Buys Art.

YOUNGSTOWN, OHIO Butler Art Institute, to Nov. 30: Contemp. Amer. Pigs from Permanent Coll. Oct. 1-22: Small Oils and Woods by Akron Society of Artists, Oct. 1-29: 4th Biennial Ceramic Show.

LOS ANGELES, CALIF. 30th Annual Exhibition of the California Watercolor Society, Nov. 12-Dec. 10: Open to all artists. Media: watercolor, gouache and pastel. Jury. Prizes. Entry cards due Oct. 16. For further information write John Leeper, P. O. Box 3803, Terminal Annex, Los Angeles 54, Calif.

PEORIA, ILL. National Print Exhibition, Jan. 24-Feb. 21. All print media. Jury. Awards. Entries due Jan. 6. For further information write Ernest Freed, Dir., School of Art, Bradley University, Peoria 5, Ill.

PHOENIX, ARIZ. 25th Arizona Art Exhibition, Nov. 3-12. Arizona State Fair. Open to all living artists. All media except pastels and montages. No fee. Jury. Prizes. Entry cards due Oct. 16. Work due Oct. 20. For further information write Herbert L. Pratt, Arizona State Fairgrounds, Phoenix, Ariz.

WASHINGTON, D. C. 22nd Biennial Exhibition of Contemporary American Oil Paintings, Mar. 31-May 13. Open to all artists living in the U.S.A. and its possessions. Media: oil, oil-tempera, encaustic. Jury. Prizes. Entry cards due Feb. 3. Work due Feb. 9. For further information write Corcoran Gallery of Art, Washington, D. C.

YOUNGSTOWN, OHIO 16th Annual New Year Show, Jan. 1-28. Open to all artists of the United States. Media: oil, watercolor, gouache, pastel. Entry fee \$2.00. Jury. Prizes. Entry cards and work due Dec. 10. For further information write the Secretary, Butler Art Institute, Youngstown 2, Ohio.

REGIONAL

DAYTON, OHIO Ohio Printmakers' Exhibition, November. Open to present and former Ohio residents working in the graphic arts. Jury. Purchase awards. Work due Oct. 23. For further information write Mildred Raffel, Dayton Art Institute, Forest and Riverview Aves., Dayton 5, Ohio.

MASSILLON, OHIO 15th Annual for Ohio Artists, October. Open to present and former residents of Ohio. All media. Jury. Baldwin purchase award. Work due Oct. 28. For further information write Albert E. Hise, Curator, Massillon Museum, Massillon, Ohio.

SEATTLE, WASH. Northwest Printmakers' Regional Print Exhibition, Nov. 29-Dec. 17. Henry Gallery. Open to printmakers residing in Wash., Ore., Idaho, Mont., and Wyo. All print media. Entry fee \$6c. Jury. Purchase prizes. Entry cards and work due Nov. 15. For further information write Mrs. William F. Doughty, 718 E. Howell St., Seattle 22, Wash.

SIoux CITY, IOWA 6th Annual Iowa Watercolor Show, Nov. and Dec. Art Center. Open to anyone who votes in Iowa. Media: watercolor. Prizes. Jury. Work due Oct. 15. For further information write to E. Zavatsky, Sioux City Art Center, 613 1/2 Pierce St., Sioux City 5, Iowa.

A NEW EXPERIENCE IS YOURS . . .
with this permanent, intermixable,
rich casein color. Thins with water.
Dries quickly on the painted surface.



It stays water-soluble on the palette for days... the only casein color that does

WRITE FOR BOOKLET TODAY

M. GRUMBACHER

460 West 34th St., New York 1, N. Y.

Where to Show

NATIONAL

BELMONT, MASS. 19th Annual Exhibition of the Boston Society of Independent Artists, Jan. 9-28. Boston Museum of Fine Arts. Open to all artists. \$5.00 entry fee for one oil, watercolor, drawing, pastel or sculpture, \$1.00 for each print. No jury. Purchase fund. Entry cards and fees due Nov. 18. Work due Dec. 16. For further information write Miss Kathryn Nason, 127 Somerset St., Belmont 78, Mass.

Rhode Island

SCHOOL OF DESIGN

The College where liberal education and specialized training are combined. B.F.A. and B.S. degrees. Advertising, industrial, textile design; painting, illustration, sculpture, ceramics; interior architecture, landscape architecture; teacher education; fashion illustration, clothing and fashion. Endowed. Est. 1877. Non-profit. Dorms. 24 buildings. 100 faculty, 800 students. Coed. Summer session for college transfer students. 26 College St., Providence 3, R. I.

BROOKLYN MUSEUM ART SCHOOL

Distinguished Faculty. Fine and Commercial Arts. Sixty-five Adult Courses. Beginning, Intermediate and Advanced. Part and fulltime. Mornings, Afternoons and Evenings. Co-ed. Approved for eligible veterans.

Write for free Catalog M
EASTERN PARKWAY, BROOKLYN 17, NEW YORK

BOSTON MUSEUM SCHOOL

A DEPARTMENT OF THE MUSEUM OF FINE ARTS
Professional training in Drawing, Graphic Arts, Painting, Sculpture, Jewelry, Silversmithing, Commercial Art, Ceramics. Unlimited contact with Museum collection through study and lectures. Est. 1876. Catalog.
Evening School in Drawing, Perspective, Anatomy, Graphic Arts, Lettering, Sculpture, Ceramics, Interiors and Foundation Design. Watercolor, History of Art.
RUSSELL T. SMITH, Head of School
230 The Fenway Boston 15, Mass.

C Z E N F A I T

COURSES FOR VETERANS AND NON-VETERANS

DRAWING • PAINTING • COMPOSITION • DESIGN

208 EAST 20th STREET • NEW YORK 3

THE AMERICAN FEDERATION OF ARTS
CIRCULATING
EXHIBITIONS

RUGS FROM THE BALLARD COLLECTION

Twenty rugs from Asia Minor, Persia and the Caucasus loaned by The City Art Museum of St. Louis. *Museum Series No. 8.*

*Betrothal Rug, XVIII Century
Turkish, Asia Minor, Kis Ghiordes*



BRITISH PRINTS

An exhibition of thirty-five lithographs sponsored by Miller's Press, Lewes, Sussex, England. *No. 47.*

Woman at Table by Robert MacBryde